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Unable to groan directly, she groans indirectly. Not suffered to abuse the modern Cæsars, she abuses the ancient Cæsars. Washington or Cromwell may serve to turn a sen-

tence which quick-witted readers will apply to living personages. Why not? The device has this great merit—it succeeds. How prosecute a man for what he does not say? A monk preaches in the Coliseum, and denounces those Pagan rulers who threw the poor Christians to their tigers and jaguars,—what police can prevent wine-bibbers on the Boulevard des Italiens from reading Carousels for Coliseum, and citizens for Christians? None; though they are ten times more brisk and nimble than it is within the scope of police intelligence to be! None! Intellect will always in the long race beat mere force. Hence a literature of allegory—of transposition—of insinuation—arises in the place of a literature of direct accusation.

The favourite form of appeal against present tyranny is to take the historical text of the first Revolution and the first Empire—and under cover of a philosophical review of that series of events to sap and mine the second Empire. M. Louis Blanc, M. de Lamartine, M. Thiers, and a score of less brilliant writers, have adopted this line of attack. A perfectly fair line,—the politics that cannot be discussed are already history. History is at least open—or seems to be open—and from the older mounds the newer may be surveyed and described.

How far M. Guizot wishes—or would willingly allow—these Memoirs of his life to be read in this spirit of interpretation by simile and suggestion, instead of by the plain letter of the text, we cannot pretend to know. It is, nevertheless, quite certain that many readers will receive them as a contribution to current politics, and will seek in them clues to the secret counsels of a distinguished statesman, who is, or was, the representative of a great party. To those who thus seek the Future in the Past, the early chapters of the work will be chief in interest—those chapters in which M. Guizot describes the break up of the first Empire and the downfall of the first Emperor.

To these chapters we shall confine our present notice. Next week, with more time and care, we shall compare judgments with the reader on several interesting points raised by M. Guizot. M. Guizot explains his reasons for writing these 'Memoirs.'—

"I publish my memoirs while I am still here to answer for what I write. I am not prompted to this by the weariness of inaction, or by any desire to re-open a limited field for old contentions, in place of the grand arena at present closed. I have struggled much and ardently during my life; age and retirement, as far as my own feelings are concerned, have expanded their peaceful influence over the past. From a sky profoundly serene, I look back towards an horizon pregnant with many storms. I have deeply probed my own heart, and I cannot find there any feeling which envenoms my recollections. The absence of gall permits extreme candour. Personality alters or deteriorates truth. Being desirous to speak of my own life, and of the times in which I have lived, I prefer doing so on the brink, rather than from the depths of the tomb."

For this determination every living reader will be thankful. M. Guizot adds:—

"I wish to transmit to those who may succeed me, and who also will have their trials to undergo, a little of the light I have derived from mine. I have, alternately, defended liberty against absolute power, and order against the spirit of revolution,—two leading causes which, in fact, constitute but one, for their disconnection leads to the ruin of both. Until liberty boldly separates itself from the spirit of revolution, and order from absolute power, so long will France continue to be tossed about from crisis to crisis, and from error to error. In this is truly comprised the cause of the nation. I am grieved, but not dismayed, at its reverses. I neither renounce its service, nor despair of its

triumph. Under the severest disappointments, it has ever been my natural tendency, and for which I thank God as for a blessing, to preserve great desires, however uncertain or distant might be the hopes of their accomplishment."

The first men in the first rank of historians, M. Guizot reminds us, have been active politicians as well as writers—Thucydides, Xenophon, Sallust, Caesar, Tacitus, Machiavelli, and Clarendon. Who, indeed, should write history if not the men who have acted history? The ruling mind can perhaps most fairly judge the virtue and the frailty of ruling minds. We have an instance in M. Guizot's estimate of Napoleon the First.—

"Since I have had some share in the government of men, I have learned to do justice to the Emperor Napoleon. He was endowed with a genius incomparably active and powerful, much to be admired for his antipathy to disorder, for his profound instincts in ruling, and for his energetic rapidity in reconstructing the social framework. But his genius had no check, acknowledged no limit to his desires or will, either emanating from Heaven or man, and thus remained revolutionary while combating revolution: thoroughly acquainted with the general conditions of society, but imperfectly, or rather, coarsely understanding the moral necessities of human nature; sometimes satisfying them with the soundest judgment, and at others depreciating and insulting them with impious pride. Who could have believed that the same man who had established the Concordat, and re-opened the churches in France, would have carried off the Pope from Rome, and kept him a prisoner at Fontainebleau? It is going too far to apply the same ill-treatment to philosophers and Christians, to reason and faith. Amongst the great men of his class, Napoleon was by far the most necessary for the times. None but himself could have so quickly and effectually substituted order in place of anarchy; but no one was so chimerical as to the future, for after having been master of France and Europe, he suffered Europe to drive him even from France. His name is greater and more enduring than his actions, the most brilliant of which, his conquests, disappeared suddenly and for ever, with himself. In rendering homage to his exalted qualities, I feel no regret at not having appreciated them until after his death. For me, under the Empire, there was too much of the arrogance of power, too much contempt of right, too much revolution, and too little liberty."

—This is simple, honest, and philosophical. But while appreciating the enormous services rendered by the first Napoleon to social order, M. Guizot never falls into the mistake of those small and shallow writers who abuse the great revolutionary men and curse the revolutionary times. The remembrance even of the rapidly-dissolving days of 1789 have still some exquisite charms for M. Guizot.—

"I recur with pleasure to the remembrance of this enchanting society. M. de Talleyrand once said to me, 'Those who were not living in and about the year 1789, know little of the enjoyments of life.' In fact, nothing could exceed the pleasure of a great intellectual and social movement, which, at that epoch, far from suspending or disturbing the arrangements of the world, animated and ennobled them by mingling serious thoughts with frivolous recreations, and as yet called for no suffering, or no sacrifice, while it opened to the eyes of men a dazzling and delightful perspective. The eighteenth century was, beyond all question, the most tempting and seductive of ages, for it promised to satisfy at once the strength and weakness of human nature; elevating and enervating the mind at the same time; flattering alternately the noblest sentiments and the most grovelling propensities; intoxicating with exalted hopes, and nursing with effeminate concessions. Thus it has produced, in pell-mell confusion, utopians and egotists, sceptics and fanatics, enthusiasts and incredulous scoffers, different offspring of the same period, but all enraptured with the age and with

themselves, indulging together in one common drunkenness on the eve of the approaching chaos."

Of his first introduction to Parisian society and his observations on it, M. Guizot says:—

"France, worn out with errors and strange excesses, eager once more for order and common sense, fell back into the old track. In the midst of this general re-action, the faithful inheritors of the literary saloons of the eighteenth century held themselves aloof from its influence; they alone preserved two of the noblest and most amiable propensities of their age—a disinterested taste for pleasures of the mind, and that readiness of sympathy, that warmth and ardour of curiosity, that necessity for moral improvement and free discussion, which embellish the social relations with so much variety and sweetness. In my own case, I drew from these sources a profitable experience. Led into the circle I have named, by an incident in my private life, I entered amongst them very young, perfectly unknown, with no other title than a little presumed ability, some education, and an ardent taste for refined pleasures, letters, and good company. I carried with me no ideas harmonizing with those I found there. I had been brought up at Geneva, with extremely liberal notions, but in austere habits and religious convictions entirely opposed to the philosophy of the eighteenth century, rather than in coincidence with or in admiration of its works and tendencies. During my residence in Paris, German metaphysics and literature had been my favourite study; I read Kant and Klopstock, Herder and Schiller, much more frequently than Condillac and Voltaire. M. Suard, the Abbé Morellet, the Marquis de Boufflers, the frequenters of the drawing-rooms of Madame d'Houdetot and of Madame de Rumford, who received me with extreme complaisance, smiled, and sometimes grew tired of my Christian traditions and Germanic enthusiasm; but, after all, this difference of opinion established for me, in their circle, a plea of interest and favour."

At this time Châteaubriand published his now celebrated work, 'The Martyrs,'—the daring genius of which was fiercely contested, partly, as the fashion is in France, on political grounds, apart from literary merit. M. Guizot defended the new work in a periodical, the *Publicist*,—and this defence led to an acquaintance and friendship between the two writers.

Here is an incident bringing into the field of view various personages of note—and involving one of those morals in the hope of finding which many readers will unquestionably seek these 'Memoirs':—

"I addressed a letter to Madame de Staël, requesting the honour of calling upon her. She invited me to dinner at Ouchy, near Lausanne, where she then resided. I was placed next to her; I came from Paris; she questioned me as to what was passing there, how the public were occupied, and what were the topics of conversation in the saloons. I spoke of an article by M. de Châteaubriand, in the *Mercury*, which was making some noise at the moment of my departure. A particular passage had struck me, which I quoted according to the text, as it had strongly impressed itself on my memory:—'When, in the silence of abject submission, we hear only the chains of the slave and the voice of the informer, when all tremble before the tyrant, and it is as dangerous to incur favour as to merit disgrace, the historian appears to be charged with the vengeance of nations. It is in vain that Nero triumphs. Tacitus has been born in the Empire; he grows up unnoticed near the ashes of Germanicus, and already uncompromising Providence has handed over to an obscure child the glory of the master of the world.' My tone of voice was undoubtedly excited and striking, as I was myself deeply moved and arrested by the words. Madame de Staël, seizing me by the arm, exclaimed, 'I am sure you would make an excellent tragedian; remain with us and take a part in the "Andromache." Theatricals were at that time the prevailing taste and amusement in her house. I excused myself from her kind conjecture and proposal, and the conversation returned to M.

de Châteaubriand and his article, which was greatly admired, while at the same time it excited some apprehension. The admiration was just, for the passage was really eloquent; neither was the alarm without grounds, for the *Mercury* was suppressed precisely on account of this identical paragraph. Thus, the Emperor Napoleon, conqueror of Europe and absolute master of France, believed that he could not suffer it to be written that his future historian might perhaps be born under his reign, and held himself compelled to take the honour of Nero under his shield. It was a heavy penalty attached to greatness to have such apprehensions to exhibit, and such clients to protect!"

Kindly meaning persons tried to bring M. Guizot into the Imperial service. But the Geneva-bred youth found it impossible to understand the Napoleonic system of ideas, and the trial led only to disappointment. The attempt and the failure are alike instructive:

"A lady of distinguished talent and noble sentiments, who had conceived a certain degree of friendship for me, Madame de Rémusat, was desirous that I should be named Auditor in the State Council. * I had an interview with M. d'Hauterive, who possessed a fertile and ingenious mind, and was kindly disposed towards young men of studious habits. As a trial of ability, they ordered me to draw up a memorial on a question respecting which the Emperor either was, or wished to appear, deeply interested—the mutual exchange of French and English prisoners. Many documents on the subject were placed in my hands. I completed the memorial; and, believing that the Emperor was sincere, carefully set forward those principles of the law of nations which rendered the measure desirable, and the mutual concessions necessary for its accomplishment. My work was duly submitted to the Duke of Bassano. I have reason to conclude that I had mistaken his object; and that the Emperor, looking upon the English detained in France as of more importance than the French confined in England, and believing also that the number of the latter pressed inconveniently on the English Government, had no serious intention of carrying out the proposed exchange."

M. Guizot seems to treat these historical scenes, in which history sees the decline and fall of Napoleon, with freedom and vigour—throwing no false halo round them, in the manner of M. Thiers, nor yet denying to them, like the more violent republicans, the military glory which is their right. He thus paints the closing campaign of 1814:—

"The day had arrived when glory could no longer repair the faults which it still covers. The campaign of 1814, that uninterrupted masterpiece of skill and heroism, as well on the part of the leader as of his followers, bore, nevertheless, the ineffaceable stamp of the false calculations and false position of the Emperor. He wavered continually between the necessity of protecting Paris, and the passion of reconquering Europe; anxious to save his throne without sacrificing his ambition, and changing his tactics at every moment, as a fatal danger or a favourable change alternately presented itself. God vindicated reason and justice, by condemning the genius which had so recklessly braved both, to sink in hesitation and uncertainty, under the weight of its own incompatible objects and impracticable desires. While Napoleon in this closing struggle wasted the last remnants of his fortune and power, he encountered no disappointment or obstacle from any quarter of France, either from Paris or the departments, the party in opposition, or the public in general. There was no enthusiasm in his cause, and little confidence in his success, but no one rose openly against him; all hostility was comprised in a few unfavourable expressions, some preparatory announcements, and here and there a change of side as people began to catch a glimpse of the approaching issue. The Emperor acted in full liberty, with all the strength that still pertained to his isolated position, and the moral and physical exhaustion of the country. Such general apathy was never before exhibited in the midst of so much national anxiety, or so many

disaffected persons abstaining from action under similar circumstances, with such numerous partisans ready to renounce the master they still served with implicit docility. It was an entire nation of wearied spectators who had long given up all interference in their own fate, and knew not what catastrophe they were to hope or fear to the terrible game of which they were the stake."

The following passage preserves, as it were, a photograph of the aspect of Paris and France under this moral exhaustion—this wasting disease of glory in its last agonies of consumption:—

"I have still before my eyes the aspect of Paris, particularly of the Rue de Rivoli (then in progress of construction), as I passed along on the morning of my departure. There were no workmen and no activity; materials heaped together without being used, deserted scaffoldings, buildings abandoned for want of money, hands, or confidence, and in ruins before completion. Everywhere, amongst the people, a discontented air of uneasy idleness, as if they were equally in want of labour and repose. Throughout my journey, on the highways, in the towns, and in the fields, I noticed the same appearance of inactivity and agitation, the same visible impoverishment of the country; there were more women and children than men, many young conscripts marching mournfully to their battalions, sick and wounded soldiers returning to the interior; in fact, a mutilated and exhausted nation. Side by side with this physical suffering, I also remarked a great moral perplexity, the uneasiness of opposing sentiments, an ardent longing for peace, a deadly hatred of foreign invaders, with alternating feelings, as regarded Napoleon, of anger and sympathy. By some he was denounced as the author of all their calamities; by others he was hailed as the bulwark of the country, and the avenger of her injuries. What struck me as a serious evil, although I was then far from being able to estimate its full extent, was the marked inequality of these different expressions amongst the divided classes of the population. With the affluent and educated, the prominent feeling was evidently a strong desire for peace, a dislike of the exigencies and hazards of the Imperial despotism, a calculated foreshadowing of its fall, and the dawning perspective of another system of government. The lower orders, on the contrary, only roused themselves up from lassitude to give way to a momentary burst of patriotic rage, or to their reminiscences of the Revolution. The Imperial rule had given them discipline without reform. Appearances were tranquil, but in truth it might be said of the popular masses as of the emigrants, that they had forgotten nothing, and learned nothing. There was no moral unity throughout the land, no common thought or passion, notwithstanding the common misfortunes and experience. The nation was almost as blindly and completely divided in its apathy, as it had lately been in its excitement."

This picture has a singular air of truth. We pass over the few months of mismanaged power which brought back Napoleon from Elba. Speaking of this event, M. Guizot says:

"There has been much discussion as to what plots and conspirators overthrew the Bourbons, and brought back Napoleon, on the 20th of March 1815,—a question of inferior importance, and interesting only as an historical curiosity. It is certain that from 1814 to 1815 there existed in the army and with the remnants of the Revolution, amongst generals and conventionalists, many plans and secret practices against the Restoration, and in favour of a new Government,—either the Empire, a regency, the Duke of Orleans, or a republic. Marshal Davoust promised his support to the Imperial party, and Fouché offered his to all. But if Napoleon had remained motionless at the island of Elba, these revolutionary projects would, in all probability, have successively failed, as did those of the Generals d'Erlon, Lallemand, and Lefevre Desnoettes, even so late as the month of March. The fatuity of the contrivers of conspiracy is incalculable; and when the event seems to justify them, they attribute to themselves the result which has been achieved by mightier and much more

complicated causes than their machinations. It was Napoleon alone who dethroned the Bourbons in 1815, by calling up, in his own person, the fanatical devotion of the army, and the revolutionary instincts of the popular masses. However tottering might be the monarchy lately restored, it required that great man and a combination of these great social powers to subvert it. Stupified and intimidated, France left events to their course, without opposition or confidence. Napoleon adopted this opinion, with his admirable penetration:—"They allowed me to arrive," he said to Count Mollin, "as they permitted the others to depart."

This leads to a reflection in which the bitter experience of revolution speaks. M. Guizot says:—

"Four times in less than half a century we have seen kings traverse their realms as fugitives. Different enemies have described, with evident pleasure, their helplessness and destitution in flight,—a mean and senseless gratification, which no one, in the present day, has a right to indulge. The retreats of Napoleon in 1814 and 1815 were neither more brilliant nor less bitter than those of Louis XVIII. on the 20th of March 1815, of Charles X. in 1830, and of Louis Philippe in 1848. Each state of greatness endured the same degradation; every party has the same need of modesty and mutual respect. I myself, as much as any participator, was impressed, on the 20th of March 1815, with the blindness, the hesitation, the imbecility, the misery of every description, to which that terrible explosion gave birth. It would afford me no pleasure, and would lead to no advantage, to repeat them. People are too much inclined at present to conceal their own weaknesses under a display of the deficiencies of royalty."

M. Guizot saw no reason to believe that the resuscitated Empire could maintain itself in France. Napoleon made enormous efforts—efforts never surpassed even by himself—to secure his power. On one point the present historian has the courage to do justice to the Emperor against writers who, like M. de Lamartine, have attacked him on the exhaustion of his powers and the decline of his intellect in his later days. M. Guizot writes:—

"It has been pretended, even by some of his warmest admirers, that at this period the genius and energy of Napoleon had declined; and they sought in his tendency to corpulency, in his attacks of languor, in his long slumbers, the explanation of his ill fortune. I believe the reproach to be unfounded, and the pretext frivolous. I can discover in the mind or actions of Napoleon during the hundred days no symptoms of infirmity; I find in both his accustomed superiority. The causes of his ultimate failure were of a deeper cast; he was not then, as he had long been, upheld and backed by general opinion, and the necessity of security and order felt throughout a great nation; he attempted, on the contrary, a mischievous work, a work inspired only by his own passions and personal wants, rejected by the morality and good sense, as well as by the true interests of France. He engaged in this utterly egotistical enterprise with contradictory means, and in an impossible position."

He made late (too late) concessions to the Liberal party, in hope of attaching the makers of revolutions to his cause. Here are two portraits, felicitously painted, of two very eminent men.—

"Carnot, an able officer, a sincere republican, and as honest a man as an idle fanatic can possibly be, could not fail to make a bad Minister of the Interior; for he possessed neither of the two qualities essential to this important post,—knowledge of men, and the power of inspiring and directing them otherwise than by general maxims and routine. Napoleon knew better than anybody else how Fouché regulated the police,—for himself first, and for his own personal power; next for the authority that employed him, and just as long as he found greater security or advantage in serving than in betraying that authority. I only met the Duke of Otranto twice, and had but two short conversations with him. No man ever so thoroughly gave me

the idea of fearless, ironical, cynical indifference, of imperturbable self-possession combined with an inordinate love of action and prominence, and of a fixed resolution to stop at nothing that might promote success, not from any settled design, but according to the plan or chance of the moment. He had acquired from his long associations as a Jacobin pro-consul, a kind of audacious independence; and remained a hardened pupil of the Revolution, while, at the same time, he became an unscrupulous implement of the Government and the Court. Napoleon assuredly placed no confidence in such a man, and knew well that, in selecting him as a minister, he would have to watch more than he could employ him. But it was necessary that the revolutionary flag should float clearly over the Empire under its proper name; and he therefore preferred to endure the presence of Carnot and Fouché in his cabinet, rather than to leave them without, to murmur or conspire with certain sections of his enemies. At the moment of his return, and during the first weeks of the resuscitated Empire, he probably reaped from this double selection the advantage that he anticipated; but when the dangers and difficulties of his situation manifested themselves, when he came to action with the distrustful Liberals within, and with Europe without,—Carnot and Fouché became additional dangers and difficulties in his path. Carnot, without absolute treachery, served him clumsily and coldly; for in nearly all emergencies and questions he inclined much more to the Opposition than to the Emperor; but Fouché betrayed him indefinitely, whispering and arguing in an under tone, of his approaching downfall, with all who might by any possible chance happen to be his successors; just as an indifferent physician discourses by the bed-side of a patient who has been given over."

The Liberals would not rally to his side. Indeed, his very servants began to rebel. Listen:—

"Fifteen days after his arrival in Paris, he summoned his Grand Marshal, General Bertrand, and presented to him, for his counter-signature, the decree dated from Lyons, in which he ordered the trials and sequestration of property of the Prince de Talleyrand, the Duke of Ragusa, the Abbé de Montesquieu, M. Bellard, and nine other persons, who in 1814, before the abdication, had contributed to his fall. General Bertrand refused. 'I am astonished,' said the Emperor, 'at your making such objections; this severity is necessary for the good of the State.'—'I do not believe it, Sir.'—'But I do, and I alone have the right to judge. I have not asked your concurrence, but your signature, which is a mere matter of form, and cannot compromise you in the least.'—'Sir, a minister who countersigns the decree of his Sovereign becomes morally responsible. Your Majesty has declared by proclamation that you granted a general amnesty. I countersigned that with all my heart; I will not countersign the decree which revokes it.' Napoleon urged and cajoled in vain; Bertrand remained inflexible, the decree appeared without his signature: and Napoleon might, even on the instant, have convinced himself that the Grand Marshal was not the only dissentient; for, as he crossed the apartment in which his aides-de-camp were assembled, M. de La Bédoyère said, loud enough to be overheard, 'If the reign of proscriptions and sequestrations recommences, all will soon be at an end.' When liberty reaches this point in the interior of the palace, it may be presumed that it reigns predominantly without. After several weeks of stupor, it became, in fact, singularly bold and universal. Not only did civil war spring up in the western departments, not only were flagrant acts of resistance or hostility committed in several parts of the country, and in important towns, by men of consequence,—but everywhere, and particularly in Paris, people thought, and uttered their thoughts without reserve; in public places as well as in private drawing-rooms, they went to and fro, expressing hopes and engaging in hostile plots, as if they were lawful and certain of success; journals and pamphlets increased daily in number and virulence, and were circulated almost without opposition or restraint.

The warm friends and attached servants of the Emperor testified their surprise and indignation. Fouché pointed out the mischief, in his official reports to Napoleon, and requested his concurrence in taking measures of repression. The *Moniteur* published these reports, and the measures were decreed. Several arrests and prosecutions took place, but without vigour or efficacy. From high to low, the greater portion of the agents of government had neither zeal in their cause, nor confidence in their strength. Napoleon was aware of this, and submitted, as to a necessity of the moment, to the unlicensed freedom of his opponents, maintaining, without doubt, in his own heart, the opinion he had declared aloud on a previous occasion—'I shall have them all with me if I prove the strongest.'"

He never came to be the strongest.

Here we must pause for a week. In the sketches now laid before the reader some persons both in France and England will discover the morals of M. Guizot's 'Memoirs.' But the whole work has a warm and honest interest, not only for the day, but for the days to come. It will be devoured as a history of our own times by one of the most conspicuous men now alive, and will be referred to hereafter when much popular literature will have been devoured by the worms. M. Guizot is a man of genius—and genius is immortality. This 'Memoir' is one of the few books that will mark the generation which gives it birth.

The Defence of Guinevere, and other Poems. By William Morris. (Bell & Daldy.)
Anastasia. (Longman & Co.)

DISPOSED, as we are, to recognize all who cultivate poetry honestly, whatever be the style;—and admitting that Mr. Morris may be counted among that choir,—we must call attention to his book of Pre-Raphaelite minstrelsy as to a curiosity which shows how far affectation may mislead an earnest man towards the fog-land of Art. Of course, in rejoinder, we may be reminded how Wordsworth was misunderstood, how Keats was misprized, when they set forth on their original paths. We shall once more be invited to accept, wrapped round with some delicate rose-leaf of sophistry, or locked up in some casket of curious device, the fallacy that—

Naught is everything, and everything is naught.

—What matter! Truth is the same, poetry undying, from all time and in all ages;—but masquing is not truth, and the galvanism of old legend is not poetry. The justice of what has been said could be proved from every page of this provoking volume, to the satisfaction of the most enthusiastic lover of our Laureate's 'Lady of Shalott.' That strange dream, which, however beautiful, quaint, and touching it be, quivers on the furthest verge of Dream-land to which sane Fancy can penetrate, has been 'the point of departure' for Mr. Morris. While we were looking, a day or two since, at Mr. Egley's skilful, minute, yet barely intelligible, presentation of that magical ballad—something of sympathy, something of sadness, something of wonder, came over us, in consideration of time wasted and effort ill bestowed. This, however, the Pre-Raphaelite poets, apparently, do not perceive; otherwise, we should never have been bidden to look on so astounding a picture as Mr. Morris's 'Rapunzel.' How to express or make the subject of this clear, is not an easy task. The tale is one of enchantment. There is a Prince who is haunted by some mysterious desire. There is an enchanted damsel, whose "web" (those familiar with 'The Lady of Shalott' will understand us) is her head of hair. This "fair one of the golden locks" is under the power of wicked creatures. So much explained, let the Prince speak:—

Beneath the beeches, as I lay a-dreaming,
I tried so hard to read the riddle through,
To catch some golden cord that I saw gleaming
Like gossamer against the autumn blue.

But while I ponder'd these things, from the wood
There came a black-haired woman tall and bold,
Who strode straight up to where the tower stood,
And cried out shrilly words, whereon behold—

THE WITCH, from the tower.
Rapunzel, Rapunzel,
Let down your hair!

THE PRINCE.

Ah Christ! it was no dream then, but there stood
(She comes again) a maiden passing fair,
Against the roof, with face turn'd to the wood,
Bearing within her arms waves of her yellow hair.

I read my riddle when I saw her stand.
Poor love! her face quite pale against her hair,
Praying to all the leagues of empty land,
To save her from the woe she suffer'd there.

To think! they trod upon her golden hair
In the witches' sabbaths; it was a delight
For these foul things, while she, with thin feet bare
Stood on the roof upon the winter night,

To plait her dear hair into many plaits,
And then, while God's rays were lock'd 't upon the thing,
In the very likenesses of Devil's baits,
Upon the ends of her long hair to swing.

And now she stood above the parapet,
And, spreading out her arms, let her hair flow,
Beneath that veil her smooth white forehead set
Upon the marble, more I do not know;

Because before my eyes a film of gold
Floated, as now it floats. O, unknown love,
Would that I could thy yellow stair behold,
If still thou standest with lead roof above!

THE WITCH, as she passes.
Is there any who will dare
To climb up the yellow stair
Glorious Rapunzel's golden hair?

THE PRINCE.

If it would please God make you sing again,
I think that I might very sweetly die,
My soul somehow reach heaven in joyous pain,
My heavy body on the beech-nuts lie.

Now I remember; what a most strange year,
Most strange and awful, in the beechen wood
I have pass'd now; I still have a faint fear
It is a kind of dream not understood.

I have seen no one in this wood except
The witch and her; have heard no human tones,
But when the witcher, revelry has crept
Between the very jointing of my bones.

Ah! I know now; I could not go away,
But needs must stop to hear her sing that song
She always sings at dawning of the day.
I am not happy here, for I am strong,

And every morning do I whet my sword.
Yet Rapunzel still weaves within the tower,
And still God ties me down to the green sword,
Because I cannot see the gold stair floating lower.

The italics are ours.—Were we to continue the legend, stranger mixtures of fantasy on stilts and common-place lying flat than even the above could be shown; but such show would become painful, not profitable. Let us only repeat that the "Lady of Shalott's" loom was not a Jacquard machine, into which, by cost and patience, a few more perforated cards could be introduced, and her web, and its patterns and devices be thereby complicated. Mr. Morris gives us a Manchester mystery; not a real vision—stark, staring nonsense; not inspiration.

Has enough been shown concerning this volume—or are we still open to the charge of having made extracts in an *ex parte* spirit,—of having worried the author on some weak point, the defence of which he would give up when in a lucid interval? To anticipate such objection, let us offer a complete ballad; and one of the best, to our thinking, in the book:—

THE SAILING OF THE SWORD.

Across the empty garden-beds,
When the Sword went out to sea,
I scarcely saw my sisters' heads
Bowed each beside a tree.
I could not see the castle-leads,
When the Sword went out to sea.

Alicia wore a scarlet gown,
When the Sword went out to sea,
But Ursula's was russet brown:
For the mist we could not see
The scarlet roofs of the good town,
When the Sword went out to sea.

Green holly in Alicia's hand,
When the Sword went out to sea;

With sere oak-leaves did Ursula stand;
O! yet alas for me!
I did but bear a peel'd white wand,
When the Sword went out to sea.

O, russet brown and scarlet bright,
When the Sword went out to sea,
My sisters wore; I wore but white:
Red, brown, and white, are three;
Three damozels; each had a knight,
When the Sword went out to sea.

Sir Robert shouted loud, and said,
When the Sword went out to sea,
"Alicia, while I see thy head,
What shall I bring for thee?"
"O, my sweet lord, a ruby red!"
The Sword went out to sea.

Sir Miles said, while the sails hung down,
When the Sword went out to sea,
"Oh, Ursula! while I see the town,
What shall I bring for thee?"
"Dear knight, bring back a falcon brown!"
The Sword went out to sea.

But my Roland, no word he said
When the Sword went out to sea:
But only turn'd away his head,
A quick shriek came from me:
"Come back, dear lord, to your white maid!"—
The Sword went out to sea.

The hot sun bit the garden-beds,
When the Sword came back from sea;
Beneath an apple-tree our heads
Stretched out toward the sea;
Grey gleam'd the thirsty castle-leads,
When the Sword came back from sea.

Lord Robert brought a ruby red,
When the Sword came back from sea;
He kissed Alicia on the head:
"I am come back to thee;
"This time, sweet love, that we were wed,
Now the Sword is back from sea!"

Sir Miles he bore a falcon brown,
When the Sword came back from sea;
His arms went round tall Ursula's gown,—
"What joy, O love, but thee!"
Let us be wed in the good town,
Now the Sword is back from sea!"

My heart grew sick, no more afraid,
When the Sword came back from sea;
Upon the deck a tall white maid
Sat on Lord Roland's knee;
His chin was press'd upon her head,
When the Sword came back from sea!

Mystical and pathetic the above looks, no doubt, as every picture quaint in detail but possessing no real meaning, may be made to look. But it is virtually as thin and theatrical as the veriest Arcadian or *Della-Cruscan* idyl, in which "*Cynthia* wept by the urn which enclosed the ashes of her *Adonis*"—the *Cynthia* dressed in the impracticable Greek tunic, the urn well chiselled by sculptor,—neither *Cynthia*, nor *Adonis*, nor tunic, nor urn, having one touch of nature. Greek academical platitude is weak—Gothic traditional platitude is stiff:—both untrue—neither strong. The Gothic is now in the ascendant. Shall we shortly arrive at Chinese mysteries?—at the legend of the Willow Pattern?—at the principle of the Pagoda?—at the "*nay*," which shall protest against barbarism, obesity, and cowardice being attributed to Yeh? Such things may be; but the sooner that such possibility is made clear to those who meditate verses, the better will it be for poetry; which belongs neither to Basilica, Cathedral, Mosque, Italian dome, nor Indian wigwam, but to air and sunshine, and hope and grief, shed down alike on the just and the unjust—on Raphael and on the Pre-Raphaelites.

No matter what the period in which '*Anastasia*' might have been conceived, it could hardly have been executed in its present form had not '*Aurora Leigh*' gone before it. The feats of Mrs. Browning's scholars may possibly awaken her to some sense of the peculiarities of her own manner. Were the result its purification, we would compound with six volumes such as this during the next twelvemonth; since her poetry is true metal—a reality which it ought to be impossible for any *albata* manufacture to simulate—did she not please herself to alloy it with false mixtures. Nine lines from among some similar hundreds which turn up wherever we turn a page in '*Anastasia*' will suffice to set the case

of her school before her, and before our readers too:—

This strain,
Meantime, in all its hushes and its heights,—
Its comings and its goings, ever bears
The fast third over all,—which means a want,
A wish, a weakness. All the airs of heaven
Could never force the vibratory thrill
Of this one bosom to the perfect chord,
Until that bosom have its bosom's king
Rounding the harmony.

Let us add another nine lines, the absurdity of which is resistless:—

Days wander into weeks. Alas! alas!
The feathered hours eviscerate our hearts
Till not a fibre's left!—then, overgorged,
Each heavy as a year that we have lost,
Refuse to fly, and flap a listless wing
When all's picked clean.—And so, I still am here,
The welcome lasting for the sake of One—
The missing link; which, turned to memory,
Binds us more closely than a chain together.

Second-hand mannerism like the above is all the more lamentable when he who practises it is, what the Author of '*Anastasia*' appears to be, capable of better things. There is originality in the conception of the poem, though it be somewhat hazardous. One bereaved of his beloved wife and child is discovered at the opening of the scene among the graves in the first bitter desolation of his bereavement.—The second scene, to describe it abruptly, passes in Heaven, being the monologue of the beatified spirit just parted from earth,—and throughout the poem we see successive phases of the grief and struggle with life of Alexis, alternated with the celestial rhapsodies of the angel permitted to watch over the mourner, and at last commissioned to minister to him in visions of consolation.—Let us further state to the credit of one who does not shrink from a theme so audacious, yet so solemn, as the penetration of the future with its mysteries, that this supernatural portion of the writer's task is more temperately executed than might have been expected. It has a certain glow, and seriousness, and music; and is clear, for the most part, from the offence of over-familiarity. In the secular moiety of '*Anastasia*,' which shows Alexis, the bereaved, in a church—elsewhere saving the lives of poor people in a tumble-down house, or brooding over his poem—the author's determination to avoid or omit nothing, be it ever so homely, sordid, or prosaic, amounts to a Chinese imitation of his model. The following explains itself:—

God! what a gust! That finishes the house,—
And our career.—Now, help, Almighty One!
Just give me strength to snatch a helpless soul
Out of a fate like this,—then work Thy work
As seemeth to Thee best.

There, woman—there,—
What? shouts!—Now let me have my pocket-book,—
Quick! or they'll gather round me.—Thanks! Just see
You take good care of him, as God for you
Hath taken care.—No—no—

If there's a thing
I hate, it's being teased about an act
Which people think it necessary to praise.
It humbles one so much!—though I can bear
To be much humbled. But amidst the hubbub
I got away; and I believe not one
Of all who happened to be by knew who
Or what I was.

We cannot but hope that the malady, of which such virulent symptoms are displayed in '*Anastasia*,' is one which will presently pass away from among poetically disposed persons, even as *Della-Cruscanism* and *Byronism* have passed before it.

The Theory and Practice of Cast; being an Inquiry into the Effects of Caste on the Institutions and Probable Destinies of the Anglo-Indian Empire.—The Commerce of India. By B. A. Irving, M.A. (Smith, Elder & Co.) THE former of these books has already been mentioned. It claims notice from the interest which late events have attracted to Indian questions. Of these questions not the least

important is the influence of Caste, as being without doubt connected most intimately with the rebellion. The volume on the Commerce of India gives a synopsis of the transactions between India and the different European States which have successively exercised supremacy over the trade with the rich regions of the Golden East. The essays are creditable academic performances. They obtained, and deserved to obtain, the Le Bas Prize for the years 1851-52, and show a considerable amount of reading, with, we are bound to add, not much discrimination as to the value of authorities. It will be sufficient to establish this last remark by stating that Mac Farlane takes rank with Elphinstone, and the Abbé Dubois is quoted on the causes of the success or failure of Missions. Mr. Irving is evidently ignorant of the causes of the ill success of the "simple-minded Abbé" himself.

Having awarded to Mr. Irving the praise due to his industry, we must distinctly limit our commendation, and guard our readers against supposing that Mr. Irving is to be taken as a guide in intricate lines of research, which demand the labour of a life and very peculiar natural gifts for their due examination. Even these qualifications would be vain without a personal acquaintance with India and its people, and such continuous intercourse with them, and journeying among them, as have fallen to the lot of only a Buchanan, or a Malcolm, or a Sleeman. From such men instruction might be gathered as to the real power and influence of Caste, and from a Wilson or a Colebrooke might be learnt the history of its institution, and its foundation in religious codes or traditions. One unacquainted with the languages in which the original authorities are contained, and personally ignorant of the practice of modern times, must be continually falling into error, and instead of guiding others ought to feel the want of a good pilot for himself. We have said that Mr. Irving deserves praise for his industry, but his accuracy is not to be extolled, even in matters where the utmost exactness might have been expected. In the very first page of his book on Caste, and in a thing which nearly concerns himself, we find a gross inaccuracy. It is there stated, in explanation of the circumstances which led to the foundation of the Le Bas Prize at Cambridge, instead of, as might have been expected, at Haileybury, that the Rev. C. W. Le Bas, in whose honour it was founded, was Principal of the East India College for more than thirty years. Now Mr. Le Bas did not succeed to the office of Principal till the year 1837; he was therefore only six years, instead of thirty, at the head of the College. This ominous commencement is followed by many subsequent inaccuracies, some of them of grave consequence, and bearing very forcibly on the main argument of the author. He tells us, for example, at page 5, that his account of Caste "has been gained, for the most part, from the laws of Menu and the Vedas"; and in the next page he says, "Though the caste of the Vedas, with all its minute regulations and useful punishments, does not prevail, yet it is in a great measure owing to the ordinances contained in those works that Caste has possessed its extraordinary power, and endured for so long a period." But let us see what the Editor of the Vedas says on this subject:—"In the songs of the Vedas the castes are never mentioned; and the only passage quoted from the Veda in support of the later rules about caste proves the very contrary of what the Brahmins make it to prove. * * Not a word is breathed in any one of these Hymns—and their number is more than 1,000—as to the degraded position of any human being, and

there is no trace as yet of that fatal cobweb of caste which the Law of Manu has thrown over the Hindû mind." In the theological tracts, known by the name of Brahmana, to which the Brahmins would fain ascribe the same antiquity as to the Hymns, traces occur of the degraded position of the Sudras; but traces are not minute regulations.

Shortly after, we are told that most of the Maratha princes are Sudras, and Holkar and Sindhia are quoted as examples, of whom Sindhia descends from a Rajput family located at Kunneikheir, 15 miles east of Satara. Of other Maratha Rajas, those of Satara were Rajputs, as were the Bhonslés of Berar; and the Peshwas were Brahmins. Not to cavil, however, at such slips, which are, perhaps, excusable, we are sorry to observe that Mr. Irving is evidently ignorant of the meaning of the commonest Oriental words, or he would not speak of Rajah-Nawabs. Turning from Indian matters, however, to those with which every man of education might be supposed to be acquainted, we find the same want of exactness and precision in Mr. Irving's statements. At page 7, of the "Commerce of India," he tells us that Babylon and Nineveh each contained 1,600 square miles. "Babylon was a square, each side of which was 120 stadia, or about 40 miles, in length." We should be glad to see the authority for these miraculous *stadia* of three to the English mile. In the mean time, common sense, one would imagine, would show the absurdity of a city as large as an English county. At page 89 we have a description of the camel worthy of the amiable Buffon, but very far at variance with facts. Most cordially do we wish that our Commander-in-Chief in India was supplied with some of those Ships of the Desert of which Mr. Irving tells us such marvels. Sad experience assures us that these useful creatures must drink like other animals, that their powers of going without food and of enduring fatigue are not at all what they have been represented in some antiquated books, and that their being able to march long distances with burdens of 1,000 lb. is a myth worthy of being classed with that of the Arimaspians. To the same category of blunders we must assign what Mr. Irving tells us of the eagerness of the Great Mogul that the Company should administer his dominions. Indeed, where our author ventures upon reflections as to the character of our rule in India, and on political questions in general, his falls are the more violent. What is to be said, for instance, of such an egregious specimen as the following remark on Indian revenue?—"Of the 40 millions of revenue at present derived from the country, 20 millions are still being paid to the representatives of the native princes, generously and honourably it may be, but with what material advantage either to this country or to India we forbear to inquire." Mr. Irving evidently thinks that we collect these 20 millions and pay them to the descendants of dethroned princes. He is not aware that 13 millions out of the 20 are collected by such princes as Sindhia, and Holkar, and the Nizam, in whose territories we have no more right to raise a revenue than we have in France, and but for whom our armies would have been at this moment defending Calcutta and Madras rather than besieging Lucknow.

Mitla. A Narrative of Incidents and Personal Adventures on a Journey in Mexico, Guatemala, and Salvador in the Years 1853 to 1855. With Observations on the Modes of Life in those Countries. By G. F. Von Tempsky. Edited by J. S. Bell. (Longman & Co.) This is a fervid and picturesque volume, redundant with description of the marvellous

sky and air, the woods, flowers, crags, volcanoes, and all the items of the illegitimate romance which nature has devised in and around Mitla, the southern region of Mexico. The author is an adventurous German, who, as part of a motley freight of gamblers, Malays, Mexican *caballeros* and señoritas in search or in possession of pleasure and fortune, was consigned in a French brig to Mazatlan, in Mexico. The country has been often described, but by no one more freshly and gaily, nor in better English, than by Herr Von Tempsky. In body and in spirit, he appears to be a right pleasant and desirable companion, ready to gird up his *serape*, shoulder his rifle, and start off on a wild 400-mile march through desert, Indian-frequented ravines, where he thinks little of the chances of starvation or murder. A slice of bread and cheese at noon, a bath in a tepid river, the whiff of "a weed," an hour's sleep under a languid, tropical tree, a crossing and recrossing of tortuous streams, a sitting on rocks and musing over a refractory boot, a peep behind the bars of a sullen square "meson" in the hope of a bright eye or a fluttering mantilla, a dusty bull-fight or a saunter along the flowery bank of a river-side *alameda*,—this is the range of the author's desire, and the material with which he occupies his foreground. Market-scenery, horse-training, lassoing robbers and Indians à l'indiscretion follow; then the gleam of patriotic sword-blades and pronunciamientos, until, from the granite balustrade of the "Hôtel de Paris," the traveller looks down on the lake and up to the snow-topped volcanic hills that watch the decay of Mexico. To our antiquarian knowledge, our author does not add much. A single extract exhausts all that he noticed in Mitla (a village in Oaxaca) of the glory of Montezuma:—

"Immediately on the outskirts of the village, we came upon the first group of ruins, composed of four buildings, fronting towards an open square in the midst of them. Two were entire ruins, with but some vestiges of the wall standing; the other two were in better condition, excepting that they were roofless. The main building contains two small subterranean chambers, wherein a pillar of stone can be seen, which is called the 'pillar of death,' because even the present Indians believe that whosoever among them embraces this column must die in a short time after. This belief does not extend to other races than themselves, because they have frequently seen white persons trying the experiment without any evil result. The walls of all these buildings have two distinct parts: the inner, which consists merely of round unhewn stones, boulders cemented together; and the outer, which is formed of a sort of mosaic, with this difference, that the figured surface of the common mosaic is formed of pieces of marble, &c., cemented on a bed of stucco; whereas the Mexican mosaic forms its figures by means of the head or outer part of oblong-shaped pieces of stone, that are inserted, the rest of their length, in the spaces left for them in front of the inner portion of the wall. All these ornamental pieces are formed of a soft sandstone, cut with the greatest attention to the correctness of right angles, as they all have to fit in their whole length close together, and to form a smooth surface exteriorly with their heads. Each piece is about seven inches in length, one in depth, and two and one-eighth in breadth. All the figures represented in the ornamental devices of this mosaic are rectangular or diagonal, and exhibit a great variety in that limited system of design. The doors and windows of the buildings are square, wide, and low; their lintels formed of very large solid slabs of stone. The inside of these buildings had been plundered, long ago, of all interesting ornaments, such as idols, &c., and there remained but the naked inner walls of round stones. The soil of the inner court-yard of these four buildings had been turned, at various times, by treasure-hunting governments, officials, and private individuals. Of course, there were long stories afloat

about the immense treasures still in existence in that neighbourhood, but none of the public investigations had been successful. The *alcalde* hinted to me that there were two old Indians, 'very knowing dogs,' as he called them, who are strongly suspected of having fallen in with the mine of treasures, but they keep the secret, and take care to live merely comfortably. We wandered to another group of ruins, which lies contiguous to the former, and found that these ruins also represent four buildings, whereof three are of similar size, and the fourth much larger than the rest, being the most important building of the two groups. This last building contains one large hall, wherein there are six solid stone pillars, standing at an equal distance from one another, along the centre of the hall. They seem to have supported the roof, are of granite, each of one massive piece, and have neither pedestal, capital, nor architrave; their height is about 12 feet, their diameter about 4 feet at the base, from which it diminishes. To this hall adjoins a projecting part of the building, that looks towards the mountains in an opposite direction from the central court-yard. In it, there are four apartments; three lesser ones, and a big one in the centre. One of the small ones still bears a flat roof of stone. The other three buildings of this group are merely small heaps of ruins, excepting one that has yet a window and two stone pillars standing erect."

Here is an entomological marvel:—

"There exists there a species of scorpion of a waxy white colour, the sting of which is considered by all the people to be productive of certain death. Two instances of this were mentioned to me in proof: the one, of the daughter of a countryman of mine, who, within a quarter of an hour after she had been stung, expired under cramp; the other, of a stone-mason who was stung in lifting a stone, and died in about ten minutes afterwards. The people further asserted that this deadly sort was to be found only on one side of the river; that those on the other side were not considered deadly, and were not so pale in colour. In Nicaragua, I have seen the same pale sort of scorpion, but it was not considered dangerous; nor, indeed, have I, elsewhere in America, from the northern portion of California to Darien, amongst all the varieties of this charming creature (that so playfully ensconces itself among the folds of your night-shirt, or under your pillow, to be ready to give you a jump on moving)—the yellow, grey, blue, and brown—have I ever heard of one that was considered deadly, save that white sort at Durango. At Salt Creek (Moyn) only have I heard of a brown species, almost black, whose sting has caused fever; the stings of the rest cause smart pain, for a considerable time (relieved by harsher applied immediately), but have no other consequence."

A series of very vivid illustrations indicates the chief topics of interest in the volume.

A Treatise on Electricity in Theory and Practice.
By Aug. de La Rive. Translated by Charles V. Walker. Vol. III. (Longman & Co.)

"HAPPILY for my labours, no discovery of a very great importance has signalized the study of Electricity during these last years; so that we may consider the present period as a momentary resting time in the march of science: a circumstance eminently favourable to a publication of the kind that I have undertaken." So, in completing his labours in January, 1858, writes Prof. de La Rive; and the repose of which he speaks is equally true of the other departments of science.

The first half of the nineteenth century will be distinguished in the history of science as a period of discovery. The last half will probably be marked by the applications of known truths to the useful purposes of life, rather than by any additions to the amount of human knowledge. This indeed appears to be the law of progress: it is the collecting of the stones—and, the building of the tower, upon which, as Bacon

phrases it, the restored body of Osiris is to stand in all its brightness.

The present volume of Prof. de La Rive's Treatise on Electricity is a peculiarly interesting and important one. It treats of the 'Production of Electricity in Physiological Actions,' of 'Atmospheric Electricity,' of 'Terrestrial Magnetism,' and of the 'Applications of Electricity.' The work now completed furnishes us with a very complete view of electrical science. The researches of electricians, in all parts of the world, are brought together, and subjected to cautious examination. Thus the student is enabled to pursue his studies with the least possible loss of time, and under the guidance of a high-class master. This Treatise may be regarded as a mark and a record; all that has been done is faithfully and clearly narrated, and learning from it the extent to which experiment has been carried, we are enabled to advance without the fear of working over already trodden ground.

The following remarks on the best means of avoiding the dangers of a thunder-storm cannot be too widely known: they serve to correct many popular errors upon this point:—

"Man, from the remotest ages, has devised means for protecting himself personally from lightning. We will not examine these various methods, which have only an interest which is purely historical; we shall confine ourselves to remarking that, among these means, some possess no value, and others, such as, not to run, to prevent currents of air, &c., have all at least a doubtful value. Although an insulating envelope certainly mitigates the danger with which one is threatened, as is proved by the example of a priest, who was preserved from the attack of lightning by the silk vestments with which he was clad, nevertheless we cannot admit that it causes it altogether to disappear; indeed, glass itself is not always respected by lightning, as is proved by several examples of glass broken and reduced to powder by it, and even simply pierced by very defined holes, without adjacent fissures. We have already said that it would be better to avoid having about one metallic objects, when fearing to be struck in the time of a storm. Franklin also recommends not to keep oneself too near to chimneys, the soot of which is able to conduct the electric discharge; to keep oneself distant, for the same reason, from metals, from looking-glasses (on account of their tin-foil), and from gildings. The best thing appears, that we should endeavour to keep ourselves in the middle of a room; the less we trust the walls and the ground the less are we exposed. The surest plan, perhaps, would be to have a hammock suspended by silk cords in the centre of a large room. However, even with these precautions it may happen that, if the lightning does not find a continuous conductor around the chamber, it may dart from one point upon the point diametrically opposed, and may meet in its course the person placed in the middle of the room. Numerous assemblies of men or animals may increase the danger of being struck by lightning, either by assembling in a given point a greater quantity of conducting matter, or by producing from their breathing an ascending column of vapour, the effect of which is to conduct in preference the discharge towards the place itself whence it emanates; finally, it is probably also to an ascending current of moist air, that may be attributed the fact, observed very generally, that granaries filled with grain and forage are more frequently struck by lightning than other buildings. It also happens sometimes that a single person is struck in the midst of a numerous group; and, inversely, that a single person is spared, without our being able to detect any exterior cause of this difference, which is evidently due to the circumstance that, as is proved by direct experiments, there are individuals who are naturally better conductors of electricity than others. Although it would be more prudent not to be situated in the midst of clouds, out of which lightning and thunder are escaping in an incessant manner, yet a number of examples of persons who have been placed in this

situation, and who have come out safe and sound, show that there is not always danger of death in traversing similar clouds; it is, in like manner, more prudent, in the time of a storm to keep oneself at a certain distance from telegraphic wires, in order to escape the shock of the sparks that may result, as Prof. Henry has demonstrated, from phenomena of induction."

After a long and interesting examination of the conditions of lightning conductors, as applied to the masts of ships and to tall buildings, Prof. de La Rive remarks:—

"We may inquire, when we see the dangers to which we are exposed by some negligence or some imperfection in the construction of lightning conductors, whether it would not be better to do without them, than to run the risk of drawing down the lightning without being sure of being able to preserve ourselves from its attack. We must, however, remark that when lightning falls upon even imperfect lightning conductors, it never occasions so much damage as when there are no lightning conductors. However, we conceive that, perhaps, what would be preferable in all cases, would be to make it a rule to cover the ridges of the roofs with sheets of tinned iron, taking care to make them communicate well with each other, and with the waterspouts, and taking the precaution of plunging these latter a little deeply into the ground, so as to establish between them and the moist earth, or the water situated in the neighbourhood, a good metallic communication."

We must not dismiss this work from our consideration without a word of praise for the translator. From his thoroughly practical acquaintance with electricity, Mr. Walker has been enabled to render Prof. de La Rive's work with great exactness; and thus to give us in the English language one of the best text-books of Electricity to be found in Europe.

The New American Cyclopædia: a Popular Dictionary of General Knowledge. Edited by George Ripley and Charles A. Dana. Vol. I. A—Araguay. (New York, Appleton & Co.; London, Trübner & Co.)

THE old 'Encyclopædia Americana,' the publication of which commenced about twenty years ago, had but slender claims to its distinctive title. It was edited by a German editor, Francis Lieber, and nine-tenths of it were a translation, honestly acknowledged, from the German 'Conversations-Lexikon,'—the fruitful mother of a large family of Cyclopædias. If the American publishers considered it no infringement of literary courtesy to change the title of the book they borrowed, they had soon an opportunity of extending the indulgence they claimed to a Glasgow publisher, who took the liberty allowed him by the state of the law of appropriating as much of their property as he thought worth taking, and circulating an improved edition in Great Britain under the title of 'The Popular Cyclopædia.'

'The New American Cyclopædia' will apparently far surpass its predecessor in dimensions. Its first volume carries us just about as far into the alphabet as the first half volume of the 'Encyclopædia Americana,'—the set of which was to extend to a dozen, but went one beyond. In place of drawing the main body of their information from one source, the Editors acknowledge in the Preface their "special obligation" to three—to the French 'Biographie Générale' of Didot, to the German 'Universal Lexikon' of Pierer, and to the 'English Cyclopædia,' edited by Mr. Charles Knight, whose summaries, in some instances, have been drawn upon for useful information. They state also, that numerous other Encyclopædias and Dictionaries of various kinds have been "diligently consulted and compared." Building on this foundation, "The New American Cyclopædia," the publishers do not hesitate to say, "in a widely-

circulated advertisement, "will be superior in extent, variety, and exactness of information to any similar publication in the English language." The boast is a somewhat too lofty one under the circumstances. Of Cyclopædias, surely the very highest class is that which is compiled from original authorities and composed of original articles, bringing together information that was never brought together before. There are two Cyclopædias of this kind now actually in course of publication in the English language: 'The English Cyclopædia,' an improved edition of 'The Penny Cyclopædia,' to which the American editors acknowledge their "indebtedness," to use an American phrase,—and the 'Encyclopædia Britannica,' to which, with all its shortcomings—which the *Athenæum* has sometimes felt it its duty to point out—a large tribute of praise is undoubtedly due. It would be scarcely just to put into competition with works like these a compilation from compilations,—a Cyclopædia of which the main contents were only skilfully poured from one bottle into another, even if the bottle-holders had been remarkably judicious and pains-taking in the execution of their task. Part of the new Cyclopædia has, however, we are told, been taken from "recent biographies, histories, books of travel, and scientific treatises," and "many of the writers employed upon this work have enriched it with the fruit of their personal researches, observations and discoveries." By an unfortunate arrangement, on reference is given in any case to the sources from which any particular article is derived, so that those which claim to be original can only be discovered by conjecture. They appear to be chiefly those on 'Almack's,' 'The Agapemone,' and other subjects of recent interest connected with either America or England.

The number of articles in the first volume of 'The New American Cyclopædia' is unusually large—altogether about 2,500 in 752 pages, or on an average more than three to a page. By far the greater number are of an historical and biographical character, and science is not at all so prominent as usual in English Cyclopædias, though there is an article of some length on Animal Magnetism, pronouncing in its favour, and one on Anthracite, to which there are a few woodcuts, the only illustrations in the volume. Of the biographies by far the largest and most elaborate are those on American names, and these are at once the newest and the most valuable feature in the work. The life of John Quincy Adams occupies eight closely-printed double-columned pages, and that of his father thirteen. "The biography of living citizens of the United States," said the Preface to the old 'Encyclopædia Americana,' "has for obvious reasons been omitted,—but the reader will find an account of our most distinguished foreign contemporaries." The most obvious reason for omitting articles of this kind was the convenience of the compilers; we are glad to find that in the new Cyclopædia they are to be inserted for the quite as obvious reason of the satisfaction of the reader. The German 'Conversations-Lexikon' was, we believe, the first general cyclopædia which introduced the biographies of living men, and 'The English Cyclopædia' the first English work of its class to follow the example. We know of no shorter and more agreeable way of acquiring a general knowledge of the state of modern contemporary literature than by the perusal of a series of good biographical articles on contemporary authors; and it may, we think, be put on record during Mr. Dickens's lifetime that he is author of the 'Pickwick Papers,' and has made a tour to America, without incurring the reproach of betraying secrets.

The main staple of the new Cyclopædia is,

as we have stated, a large quantity of short articles. The first and obvious effect of this peculiarity is to make the book very dry reading. If these notices, however, comprised the real pith of what is known respecting the subjects they relate to, of course their shortness would be a recommendation, and we should feel grateful to those who had compressed so much into so small a compass. We have tested some of the articles here and there with the view of ascertaining how far this was the case, and the result has not been satisfactory. Let us examine a single notice, sufficiently brief to be quoted entire.—

"Almqvist, Karl Jonas Ludwig, a Swedish writer, born in 1793, who began life as a politician, but soon left politics for the charms of a primitive mode of life in the Swedish forests. After this he tried the pulpit, but the sphere of theology did not afford sufficient scope to his aspirations, and he eventually devoted himself to literature, where he has already gained some distinction by a collection of romantic poems, the most celebrated of which is the 'Dornrosenbusch.' He has written various elementary works on history, geography, &c., in addition to grammars and lexicons, and has likewise composed two epic poems, 'Schems-el-Nihar' and 'Arthurs Jagd,' beside romances, dramas, tales, and humorous stories."

On comparing this article with that on the same subject in the last edition of the German 'Conversations-Lexikon,' we find that every particle of information it contains has been taken from that one publication,—that the German original contains additional information which the American compiler has neglected to transfer,—and that some of that which he has taken he has mistaken. At the outset, the German, in the preliminary description of Almqvist, styles him "a very fertile Swedish writer," which the American not very judiciously curtails into the bald designation of "a Swedish writer" merely. The German, after assigning his birth to 1793, proceeds to state that "at first he entered on an official career" (*eine amtliche Laufbahn*), which the American, apparently unable to comprehend the phrase, renders that he "began life as a politician," a method of beginning life which may be customary in America, but certainly is not in Sweden. "But," pursues the German, "he withdrew in 1823 to the forests of Wernland to live in the manner of the old free peasantry." The American draws from this that he "soon left politics for the charms of a primitive mode of life in the Swedish forests;" but as Almqvist took this step in 1823, he must then have been thirty years of age. The German informs us that in Almqvist's career as a theologian his democratic and neological opinions involved him in a contest with his ecclesiastical superiors, and that he had to stand a trial before a consistorial court, which, however, ended in his acquittal. This definite statement is translated by the American cyclopædist into a mist of vagueness. "The literary activity of Almqvist," says the German, "is extraordinary. He has written introductions to mathematics and arithmetic, handbooks of history and geography, grammars and dictionaries. In Germany he is chiefly known by his productions in polite literature. The most important among them bears the title of 'Dornrosenbuch' (*Tornrosens Bok*, &c.), a collection of romantic fictions of the most varied description." In this passage the Swedish title of Almqvist's work is given and also the German equivalent; the American compiler, instead of rendering into English the German equivalent, and calling it the 'Thornrose Book,' copies the German and does not copy it correctly, turning the *buch* into a *busch*, the "book" into a "bush." Moreover, instead of saying that the 'Dornrosenbuch' is

itself a collection of romantic fictions—partly in prose and partly in verse—he tells us that it is "the most celebrated of a collection of romantic poems." In fact, the poems of Schems-el-Nihar and 'Arthurs Jagd,' or 'King Arthur's Chase,' which he mentions in the next sentence, are two of the constituent parts of this very 'Tornrosens Bok.' The German article proceeds to an enumeration of the titles of various other works by Almqvist which the copyist summarily cancels. As the 'Conversations-Lexikon' was published in 1851 it could, of course, carry the career of Almqvist no further than that year, but from the 'New American Cyclopædia' of 1858 some fresher information might reasonably have been expected. It may be learnt from so accessible a book as Howitt's Northern Literature that in 1851 Almqvist was formally accused of the crimes of forgery and attempt to murder,—that, unable to meet the charge, he fled from Sweden, that he is said to have been one of the countless visitors of the Great Exhibition in that memorable year, and that he is supposed to have afterwards concealed himself in the United States of America.

Our criticism has been somewhat minute, but Almqvist must be taken as a "knight of the shire" who represents a large constituency. We are afraid that no reliance can be safely placed on the completeness or correctness of the statements of the Cyclopædia in general. The article on the 'Acta Sanctorum' is pitifully imperfect. One of the most interesting facts connected with that long array of folios is, that the publication of it was commenced in the seventeenth century, and is still proceeding in the nineteenth—the first volume appearing in 1643 and the fifty-sixth in 1853. The Cyclopædia merely tells us that this "chief modern collection of lives of saints and martyrs was collated"—probably a misprint for collected—"by a society of learned Jesuits at Antwerp in the seventeenth century." In the article on 'The Arabic Language and Literature' the amount of rectification required is endless. Zenker's 'Bibliotheca Orientalis' is described as "an index to all printed Arabian works," instead of a catalogue of all printed Arabic, Persian and Turkish works, Arabian and Arabic being, moreover, as little equivalent as catalogue and index. Hadji Khalfa's great work is described as 'A History of Arabian, Persian and Turkish Literature,' instead of a dry bibliographical catalogue of books in alphabetical order, and we are told that it was "published by Flügel, vols. 1–5," instead of that it was published by Flügel with a Latin translation—an important piece of information to those who do not read Arabic—in six volumes, the last issued in 1852. Von Hammer's 'History of Arabian Literature' figures as a work completed in 1842 in two volumes. It is in seven, or rather seven had appeared at the time of the author's death in 1857, the plan being then about half carried out. Some mention might have been made of the immense scale on which the book is constructed, the seven volumes extending to about seven thousand pages, and containing notices of about eight thousand authors. We are told of Ibn Batuta that his travels were translated—it is not said into what language—by Mowra (Mourra) at Lisbon, in 1840, but we are not told that they were previously translated into English in 1829 by Dr. Samuel Lee. All, or nearly all, the scattered fragments of this article on Arabian literature are to be found in the article of the 'Conversations-Lexikon,' but in a better arrangement and accompanied by fuller information. Surely, of the two, the plan of the old 'Encyclopædia Americana' was preferable—to take the articles as they were found, translate them, and say so.

A general incorrectness seems to pervade the printing of the volume, an evil the more serious as the Americans are very fond of perpetuating whatever they print by means of stereotype, — an invention which, however useful in other respects, seems destined to become the bane of cyclopedias. In the article already mentioned on Arabic literature, the 'Praise of Mohammed' by Busiri is said to have been published by Rosenzweig at Vienna in 1524 instead of 1824; in another part of the article 1524 is given as the date of an edition of Omar Ibn-al-Wardi, published at Lund, as if Arabic works were likely to issue from the press of Scania in the sixteenth century. In the life of Aldridge, the Mulatto Roscius, among the Continental capitals at which he appeared, we find Perth instead of Pesth. One of his favourite characters is said to be Hugo in 'The Padlock.' Certainly, the best known fact in connexion with the Negro in 'The Padlock,' is that he is

Mungo here, Mungo there,
Mungo, Mungo, everywhere,

except in the pages of the 'New American Cyclopaedia.' With a rare felicity, after commending his representation of "Hugo," the writer adds that Aldridge is "also a good comedian," apparently supposing that his acting in 'The Padlock' is of a deeply tragic cast.

One of the larger articles is on the interesting subject of "Americanisms." It is mentioned in the course of it, that "two vocabularies of Americanisms have been published, one at Boston, by John Pickering, in 1816, and the other at New York, by John Russell Bartlett, in 1848." It might have been added, that an abridged translation of Bartlett's book has appeared in Dutch, — a singular fact, — and that there is a dictionary of English and German, by Elwell, published at New York in 1850, in which many Americanisms are included and pointed out by a distinguishing mark. To put this distinguishing mark, and put it rightly, seems to be a task transcending the powers of any individual, and we would recommend the Philological Society, when they have sufficient leisure from the labours of their new gigantic Dictionary, to appoint a mixed commission of English and Yankees to endeavour, if possible, to draw the boundary line to the satisfaction of both nations. The best way to begin would, perhaps, be to take a popular American novel, — and have a discussion on each word or phrase that sounded strange to an English ear. It would probably be found that many of them were equally strange to natives of different portions of the United States; and, on the other hand, it would certainly be found that many phrases which Americans would set down as Americanisms were as English as Addison. In the article on Americanisms in the Cyclopaedia, it is amusing to see what odd misconceptions on that score occur. "Politician," we are told, "in the United States, means a person who busies himself with the management and contests of a political party. In England it means a statesman." In England there is a tolerably famous painting, known by the name of 'The Village Politicians,' which shows that the term is not of so stately a character. Again, "Stage is the American term for a stage-coach, and it is sometimes, but rarely, used in that sense by the English." "Stage" is certainly now used but rarely in that sense, because stages are themselves a rarity, — but the word only disappeared with the thing. Further, we are told that "Ride, in the United States, means riding either in a wagon or on horseback. The English restrict 'ride' to horseback. . . . Ride was formerly used by the English as it is now used by the Americans." One would like extremely to know

when English people ceased to "ride in a coach," and what is the word that has displaced it. But the richest piece of information for the English reader is that contained in the notice of the word "ticket": —

"Ticket is used by the Americans in many ways unknown to the English. When an American engages a passage on a railroad, he purchases a ticket: — the Englishman is booked at the box-office. The American purchases a 'through-ticket' or a 'way-ticket'; the Englishman is booked for a portion or the whole distance of his intended journey."

If the writer of 'Americanisms' should ever take a journey to England, which he evidently has not done hitherto, he will find that his "Americanisms," "way-ticket" excepted, are the current language of every railway station in or out of Cockneydom.

To sum up, as an American Cyclopaedia, the new work will be welcome from the fullness of the information it supplies in an accessible form on American topics, but as a general cyclopaedia it fails. Its longer articles seldom rise above the level of mediocrity; its shorter ones are so compressed that in many instances they might with advantage be cancelled.

A History of the so-called Jansenist Church of Holland: with a Sketch of its Earlier Annals, and some Account of the Brothers of the Common Life. By the Rev. J. M. Neale, M.A. (J. H. & J. Parker.)

MEMBERS of all religious denominations will be interested in Mr. Neale's volume, which, although colloquially written, gives evidence of careful research and critical sagacity. The statement of the Preface is, that, seven years ago, there was not a single work in English which treated historically of the Jansenist sect, nor any one out of print which detailed the fortunes of the "so-called Jansenists of Holland." Mr. Neale quotes, as an example of the statements popularly circulated; the following from a well-known handbook: — "Utrecht is the head-quarters of the Jansenists, a sect of dissenters from the Roman Catholic Church, who object to the Bull of Pope Alexander the Seventh condemning as heretical certain doctrines of Jansenius, Bishop of Ypres. They scarcely exist in any number, except in Holland, where they are now reduced to five thousand." With laborious industry, Mr. Neale has examined the archives of Utrecht, and the body of printed books which have served him as authorities, specifying them generally in his Preface and severally wherever they are quoted. His intentions are uniformly impartial, although peculiar sympathies may be recognized in his endeavour to arbitrate between contending churches, — that of Utrecht standing first in his admiration. As to the value of the work he has accomplished there can be no question; even among those whose knowledge of Jansenist history may compete with his own, for he has brought together and arranged a large store of materials, explaining the relations and differences of the sects in Holland and France confounded under a common name, tracing the origin and progress of the original schism, and demonstrating from every available source the validity of his statement that "the so-called Jansenist Church of Utrecht is one" which, cut off from the Communion of Rome, has clung fast to the Catholic faith, and differed for the maintenance of primitive doctrine." His introductory notices of Du Verger de Hauranne and Vincent de Paul, although slightly, are so far satisfactory as they prove to really commentate upon the remainder of the narrative. Jansenism in France began in piety and ended in frenzy: half disappearing behind

a cloud when the Convulsionists and other maniacs enacted their grotesque displays of whippings, contortions, religious epilepsy, and experiments in crucifixion. Ultramontane writers, as Mr. Neale remarks, see in French Jansenism a germ of the social disunion of France; to them Robespierre, Marat, and Danton are Jansenists; Jansenism was responsible for the decapitation of Louis the Sixteenth; he himself glances in another direction; but, whether accepting or rejecting a special theory, he in all instances explains it lucidly and with fairness. We quote Mr. Neale's account of the organization and sufferings of the Church under Rovenius — early in the seventeenth century: —

"As soon as Rovenius had fixed his abode at Utrecht, the persecution which, as long as the truce continued, had been suffered to drop, again commenced with redoubled vigour. The churches, if so they may be called, constructed during this period, some of which still remain, afford a lively picture of the dangers to which the Catholics were exposed. A house in some remote and unfrequented district of the city was selected, the whole of the interior was gutted, galleries of four, or five, or even six stages, erected from top to bottom, every possible space of cornice or window-sill made available for auditors, while transverse apertures were opened in all directions, in order to afford the faithful a view of the mysteries of the altar. Small round holes, concealed by sliding panels, commanded a view of all the passages by which the officers of justice might be expected to arrive. It is very much to be hoped that some of these curious buildings, which may still be seen at Amsterdam, at Utrecht, and at Haarlem, may be preserved to posterity, as a proof of the fidelity of the persecuted Church in Holland, and of the boasted toleration of Protestant rulers. They were frequently attached, or adjacent, to some tavern; thus at Amsterdam there were the churches of the Pigeon, the Moses and Aaron, the Green Tree, and the Parroquet. In summoning the Catholics to these meetings, and in giving warning of any danger, the Klopjes, or Knocking Sisters, were of the greatest use. It was Rovenius who gave form and consistency to this order. Religious communities and a marked dress were, of course, out of the question: the Sisters resided at home, went out into the villages, nursed the sick, catechised, gave alms, and effected more conversions than the priest. They were the subject of the most furious placards on the part of their High Mightinesses; they were forbidden, under pain of imprisonment, to assemble in any number exceeding two; they were incapable of making a will, or of inheriting real or landed property. These laws, however, were not universally carried out: there was in the seventeenth century a kind of Béguinage at Amsterdam, in which, through the connivance of the magistrates, one hundred were permitted to reside; at Haarlem there were three hundred, at Delft more than fifty. At Utrecht they resided near the church, called then, as now, S. Gertrude in den Hoek, a kind of strange, out-of-the-way corner on the western side of the city, and not far from the road which leads from Amsterdam to Gorcum. Any one who has attended service in this church must have wondered at the innumerable passages, gates, and doors, which afford an outlet to the Vredenburg on the one side, and to the Marie-plaatz on the other. I have been informed that the last surviving Klopje died at Utrecht in the summer of 1853. The name of Klopjes, though other derivations have been proposed for it, is undoubtedly taken from the Dutch verb *kloppen*, to knock, because it was thus that they gave warning in case of sudden danger."

We attribute a special and permanent value to this judicious and comprehensive volume.

NEW NOVELS.

The Wayfarers; or, Toil and Rest. By Mrs. P. M. Latham. (Bell & Daldy.) — "The Wayfarers" is written in a pious kindly spirit, and is filled full, too full, alas, of words of admonition, which, however sound, share the fate of those other "sage advices"

which Burns laments "the husband from the wife despoies." The fact is, that in the present instance Mrs. Latham gives all the advice and only half a story, which is to reverse the order of things.

What You Will: an Irregular Romance. (Parker & Son.)—There is talent enough in this lank straggling volume to have furnished a good story; but as it stands it is worth little or nothing. There is much bombast, and a self-concoited utterance of very matter-of-fact inoffensive assertions that takes away from the faith with which we would wish to regard the author for the sake of the promise there is in him. The story shows great idleness. It is left a mere sketch; some parts of it are scarcely evinced. All the honest difficulties of working an idea into a shape and development are avoided: the very title suggests that it has been selected to save the trouble of seeking for anything better. We should judge this to be a first work.

Masters and Workmen: a Tale for the Times. By Sarah Elizabeth B. Patterson. (Nelson & Sons.)—This is an extremely well-intentioned book, written in a mild, kindly spirit. It reminds us of some of Mrs. Hannah More's 'Repository Tracts.' The main object is to induce a better observance of the Sabbath, and for this much special pleading is introduced. Where an author has a strong opinion and the full control (on paper) of ways and means to enforce it, he generally enacts the part of Providence to his own satisfaction, and vindicates his own judgment by the event. It is a temptation an author can scarcely be expected to forego, but it cannot be accepted by the dispassionate reader as a "canon fixed by the Eternal": thus, for instance, however desirable it may be that working men and their families should attend public worship, and that their wives should have their houses brushed up, and all their household business transacted on Saturday night, it does not follow in any logical sequence that they will *never* be smashed in an excursion train,—nor that they who, instead of going to church, venture on a cheap trip will infallibly come to a bad end. Railway accidents happen with remorseless impartiality on Saturdays as often as on Sundays: and the whole moral of 'Masters and Workmen' is, the *unluckiness* of going anywhere except to church on Sunday. It is the old story of the little boy who was drowned because he bathed on Sunday—and not because he could not swim. This superstitious empiricism is false and bad morality. The idea of the beneficent Providence who makes "the sun to shine on the evil and on the good," and "the rain to fall on the just and on the unjust," is distorted and degraded into the likeness of a vindictive landlord who ejects his tenants if they vote for the wrong candidate, or who withholds his patronage from the shopkeeper who has the misfortune to displease him. Religious writers deal with the grand mysteries of "life and death and the deep heart of man," with a compendious dogmatism that would be absurd if the subject were less serious. We also think that a model master, such as Mr. Newton is represented, would, at least, have paid a workman *half* wages during the time he was laid up with a wound received in repelling rioters and defending his master's property, and not have reduced him to the necessity of eating up his savings and getting into debt. We have made these observations on the tenor of religious stories in general, not intending them to fall with any special severity on the story in question, which is quite as good as such stories in general.

OUR LIBRARY TABLE.

A Treatise on Metallic and Paper Money and Banks, written for the 'Encyclopædia Britannica.' By J. R. McCulloch, Esq. (Edinburgh, Black.)—However useful and extensive have been the labours of Mr. McCulloch, the science of Political Economy is certainly not indebted to him for any one new truth. His friends would probably claim for him his doctrine of Absenteeism; although this, which is merely a simple deduction from the elementary principle that men grow rich, not by spending but by saving, was clearly derived from Foster's able 'Essay on Exchanges,' published in 1804. As a disciple of Ricardo, Mr. McCulloch adopted all the discoveries of that great master;

but he also adopted all his errors. What was ingeniously untrue in Ricardo became in his disciple manifestly false or absurd. Like the philosopher who gloried in believing a proposition *quia impossibile*, Mr. McCulloch seemed to exult in his own faith and insensibility to the most startling consequences. Equally conspicuous in this Essay is his inability to receive any truth save at second hand, or to separate what is erroneous from what is true in the opinions which he adopts. It cannot be doubted that if Mr. Ricardo had lived, the theory of value, which is the foundation of his work, would have been greatly modified; but in the keeping of his disciple it became for ever unchangeable as the Mohammedan law. As an obsequious follower of Lord Overstone, Mr. McCulloch will, in like manner, bate no hair of his master's tenets. Every one of his plausible objections to a decimal system of coins is as valuable in Mr. McCulloch's judgment as his Lordship's soundest and most lucid exposition of the theory of money: every one of his favourite proposals for restricting the free arrangement of contracts by willing parties, as full of wisdom as his ablest refutation of the fallacies of Mr. Tooke, Mr. Newmarch, Mr. Wilson, and Mr. Mill. All his Lordship's crotchets are Mr. McCulloch's crotchets; all his shortcomings Mr. McCulloch's shortcomings. The famous and important principle of Sir Robert Peel and Lord Overstone—the principle upon which the present Bank Act is founded—that a currency of paper and metal should vary in quantity as a currency of metal only would vary, is laid down by Mr. McCulloch (p. 34) as if it were a mere dogma; and the reason appears to be, that Lord Overstone, whose scorn for all opponents is at least equal to his love of truth, always lays it down in that manner. But the student to whom Mr. McCulloch addresses himself will naturally ask why? The answer is, that no contrivance of human ingenuity could possibly secure that steadiness of value, which is the one essential quality of money, so nearly as the unrestricted working of mercantile interests in the importing and exporting of the precious metals; but Mr. McCulloch (p. 8) even writes as if it were abstractedly desirable to prevent this exportation, and to enlarge the limits of possible fluctuation in value by imposing a seigniorage on coinage. This principle might easily be made evident, and would be worth the trouble. Nor do we see why his Lordship should not treat an Atwood, a Salt, a Twells, or a Muntz, as if the members of the Birmingham and Glasgow "Schools" were really schoolboys. It would be advisable also, we think, as tending to put an end to these wearisome discussions, to avoid the use of all the favourite terms of those "schools" which contain a particle of error or ambiguity—as the terms "representative of value," "legal tender," &c. Mr. McCulloch employs the latter as if it had some peculiar applicability to coins, sovereigns being, according to him, not bullion, but "money, or legal tender." In this use the term, if it have any meaning, is a mischievous one. Sovereigns are only a "legal tender" where sovereigns are the articles covenanted to be delivered; in every other case they are not a legal tender. In the same way, sacks of corn and hogsheads of wine are tenders, both legal and not legal. It cannot be too clearly explained to those who do not perceive the fact, that the law merely insists on men fulfilling their covenants. As it must, if called upon, define every word in a contract, it simply defines pounds sterling to mean sovereigns, and assumes that the contracting parties so understood the term.

Castle Rag and its Dependencies; or, the Sins and Sorrows of the Poor. By M. A. J. Barber. (Nisbet & Co.)—This little book contains much matter for painful and sorrowful consideration. It bears on its pages the unmistakable impress of truth. "The object of the book," says the Preface, "is to bring the life of the Poor before the eyes of the Rich; to induce those who have the power to solve it to consider the great problem of the present day, the reform of the criminal population, and to enable those whose ability or influence does not extend so far to help in the plans already adopted in the Refuge, the Reformatory, the School, and the Mission." Without the least pretension to author-

craft or eloquence, it is one of the most quietly effective books we have read of the kind. There is no attempt to work on the feelings or excite the sensibilities; but we do not think any one can read it without feeling his heart grow more compassionate and more thoughtful, or without looking round to see what he individually may do towards lightening the fearful misery outspread on all sides, and lying at our doors. All the different sketches are written in a quiet, matter-of-fact style. They look like what they are—photographs from the life. There is a total abstinence from cant, or preaching; but there is an earnest, deep-lying vein of pious feeling throughout. It is a little book calculated to do much good.

The Literature of the American Aboriginal Languages. By Hermann E. Ludewig. With Additions and Corrections by Prof. W. W. Turner. Edited by Nicolas Trübner. (Trübner & Co.)—Since the study of the languages of mankind has been shown to be one of the most important elements in the successful investigation of the history of the various races of man, Philology has assumed a wider and more absorbing interest than in any previous period of its history. The philologist of the present day is not satisfied with the investigation of the tongues of the more civilized nations of the world, but carries his researches into the languages spoken amongst the most barbarous and least cultivated tribes of the human race. It is to him a matter of regret that many varieties of men have perished without leaving a trace of their language behind. This has been especially the case with some of the tribes into which the great primitive stock of American Indians is divided. It will, however, be interesting alike to scholars and ethnologists to know that a vast mass of materials, throwing great light on the nature and character of the languages of the primitive Americans, is extant. This work, mainly the production of the late Herr Ludewig, a German naturalized in America, is devoted to an account of the literature of the aboriginal languages of America. It gives an alphabetical list of the various tribes of whose language any record remains, and refers to the works, papers, or manuscripts in which such information may be found. The work extends to upwards of 200 octavo pages,—and no pains seem to have been spared by the editors, Prof. Turner and Mr. Trübner, in rendering the work as accurate and complete as possible. The work has evidently been a labour of love,—and those who are most interested in its contents will be best able to judge of the labour and assiduity bestowed upon it by author, editors, and publisher.

Ἡμετέριον Λόγιον Εὐκρατίας. The Funeral Oration of Hyperides over Leosthenes and his Comrades in the Lamian War. The Fragments of the Greek Text now first edited from a Papyrus in the British Museum, with Notes and an Introduction, and an engraved Fac-simile of the whole Papyrus; to which are added the Fragments of the Oration cited by Ancient Writers. By Churchill Babington, B.D. (Cambridge, Deighton, Bell & Co.; London, Bell & Daldy.)—In the course of last year, there appeared in our pages [*Athen.* No. 1551, p. 917] an account of the papyrus MS. which forms the basis of the present work, and an excellent fac-simile of which accompanies the text. It is, therefore, unnecessary for us to enter at any length into particulars respecting its discovery, genuineness, and probable date—all which are ably treated in Mr. Babington's Introduction. We extract his view of the value of the work to modern scholars:—"The historian will undoubtedly place a high value on the present work. Not that it contains many new facts, but we have in it contemporary authority for various passages in the history of the Lamian war, for which we had heretofore only the assertions of second-rate writers, such as Diodorus and Pausanias, who probably derived them from it. The most remarkable fact which seems to depend solely on our oration is this, that the Eubœans sided with Macedonia in the Lamian war. The conduct of the Athenians in reference to the divine honours claimed for Alexander and Hephaestion is also somewhat better known from this speech than it was before. We likewise learn from it distinctly that a Macedonian garrison was placed in the

One of these represents a winged figure,—I suppose an angel,—the other, Christ resting on a staff. They are both in very fair preservation, and, though third-rate specimens of it, they belong undeniably to an earlier and far better school of Art than any with which we are acquainted, after the classic period till the Revival. The lines are broad and effective, the altitudes and draperies simple, and the drawing tolerably correct. In all these respects, and even in the slightly exaggerated size of the heads of the figures, they appear perfectly to resemble the inferior Pompeian frescoes in the Museo Borbonico. Assuming, as I think we are compelled to do, the very early date of this church (at all events prior to the Arab conquest), it may be of interest to remark that the face of Christ is by no means the conventional one. It is dark, with black hair in large, short masses over the ears. His name is written close beside in Greek, so there can be no doubt of the identity.

Suffer me to add the regret that so little interest should be excited by the ruins of this once glorious city. Within a couple of hundred yards of the great European square, a few workmen are now digging out the foundations of a new house. In the rubbish they had thrown away, I found shafts and fragments of capitals of white and coloured marble columns, and a marble bas-relief some three feet high, broken carelessly across and flung aside. No one overlooks the Arab workmen in these excavations which go on every day. An ancient Alexandrian palace (say that of poor, martyred Hypatia) would, it seems to me, be worth the trouble of a little remark ere its costly marbles are broken up to mend the roads.

F. P. C.

OUR WEEKLY GOSSIP.

We are glad to say that Government has granted the new charter to the University of London. Our readers, who have already seen the document, will remember that the great point of this reform is the throwing open of Academic honours to every man willing to brave the necessary examinations. This is the best step Education has taken since Lord Brougham and his friends first pronounced against the close guilds of learning—and founded London University as a protest and an experiment. The graduates accept the new arrangement, and peace returns to Gower Street.

Government, we are no less glad to announce, has at last consented to sanction a new degree—a Doctorship of Science. This is truly wise and gracious. London University will very soon be able to grant the new scientific degree,—and we presume that Oxford and Cambridge—especially Cambridge—will in due time follow the good example.

Fairies are about in the night. Londoners are waking of a morning in streets the very names of which are unknown to them; and the Post-Office or the Vestries call this pantomime by the taking title of Reform. Softly, softly, good Genius! Here is a good work to be done, and good work requires to be done sagely and cautiously. Some nations write their histories—some their politics—in their streets. A people with a slow growth and a long life (like we English) accumulate names, as they store up facts. A people of rapid growth—with no past and no future (say, like the French)—are perpetually blotting out and beginning afresh. We stick to our King Edward Streets, they glory in Rue Lamartines. Tower Hill has been Tower Hill for a thousand years. Place de la Concorde, if this be still the name, has been Place Louis-Quinze, Place de la Révolution, Place de la Guillotine, Place Napoléon, Place Louis-Quinze again, Place de la Concorde, Place de la Révolution again, and now Place de la Concorde again. A traveller stopping for a day at Amboise, on a tour through sunny Touraine, may read the changes of French times and seasons at the street corners,—Rue St. Claudés blotted over with Rue Voltaire, in anticipation, we infer, of coming events. Now we don't often do this sort of trick; but we must do it sometimes; and when we do it once for all, let us do it well and graciously. Our historical accumulations are in the way of express trains and telegraphs. Our sixty-two George Streets, our

fifty-five Charles Streets, our forty-four King Streets, our thirty-eight Queen Streets, impede the march of metropolitan life. They must give way. But the thing to be touched is in some degree sacred—as the Romans held it—for the marks to be effaced are boundaries, traditions, memories, histories. Of course, under learned counsel, the necessary changes may be so made as to preserve what is good, and do some justice in the changes. For instance, we shall all rejoice to see a Charles Street give place to a Shakespeare Street—a King Street to a Pope Street—a York Place to a Jerrold Place, as is proposed. We like the idea of substituting popular names, dead and living, for the absurd nomenclature of accident; and if fitness and association be observed in the substitution, the public will assuredly applaud these changes.

Lucknow, city of the heartache, may be seen in Mr. Burford's Panorama, Leicester Square. A green and beautiful town, bright with water and gardens, bridges, and winding roads; a city of palms and palaces, of mosques and gilded minarets; seen in the lovely roscate light of its virgin days of innocence and peace, such as it is not now—and such as it never can look again in European eyes. Sadly beautiful scene! Stained with murder and lust, the beauty is now torn from it by avenging shot and shell. Lucknow, the Oriental phantasy, is probably now no more—a heap of stones and ashes. Need we say that this is one of the London sights that should not be missed in the Easter holidays?

Prof. Faraday makes the following addition to the Report of the 12th of February of his discourse on Static Induction:—"The inquiries made by some who wish to understand the real force of the test experiments relating to static induction, and their consequences in relation to the theory of induction, make me aware that it is necessary to mention certain precautions which I concluded would occur to all interested in the matter; I hope the notice I propose to give here will be sufficient. When metallic coatings or carriers are employed for the purpose of obtaining a knowledge of the state of a layer of insulating particles, as those forming the surface of a plate of sulphur, it is very necessary that they should exist in a plane perpendicular to the lines of the inductive force, and in a field of action where the lines of force are sensibly equal. Hence the importance of the dimensions given in the description of the apparatus at page 3 of the report of the evening, where the inductive surfaces are described as 9 inches in diameter, and 9 inches apart. The inductive surface there mentioned is a plane: a ball cannot properly be used for this purpose; for the lines of inductive force originating at it cannot then be perpendicular to the layer of gold-leaf forming the coating of the sulphur. The consequence would be that this layer of gold being virtually extended along the lines of inductive force, i.e. having parts nearer to and parts more distant from the inductive, will be polarized according to well-known electrical actions, will have opposite states at those parts, will show these states by a carrier, and will give results not belonging merely to insulating particles in a section across the lines, but chiefly to united conducting particles in a section oblique to or along the lines. The carrier itself must be perfectly insulated the whole time, or else a case of induction, not including the sulphur, and entirely different to that set out with, is established. It must not even extend by elongation into parts of the field of induction where the force differs in degree; or else errors of the same kind as those described with the ball inductive will occur. It should also be so used as to receive no charge by convection. When introduced between the inductive and the sulphur, it is very apt, if the charge be high, or if particles adhere to the inductive, to receive a charge. This is easily tested by introducing the carrier into its place, abstaining from touching the gold-leaf, withdrawing the carrier, and examining it: it is not until this can be done without bringing away any charge that the carrier should be employed to touch the gold-leaf surface, and bring away the indication of its electrical state. As before said, if when the state of matters is perfect, and no convection interferes, the gilt sulphur be put into its place, left there for

a short time, and brought away again, it will be found without any charge either of the gold-leaf coating or the sulphur. If it be put into place, the coating next the inductive be uninsulated for a moment only, and the plate brought away, that coating will then appear positive. If it be put into place and the further gold-leaf be uninsulated for a moment, that coating when the plate is brought away will be found negative. These are all well-known results, and will always appear if convection and other sources of error be avoided."

We submit this hint to Mr. Kingsley:—

"Woodbury, St. Neots, March 28.

"I have looked over the last two *Athenæums*, expecting some notice upon your remarks on the 'Hebe' in the fourth page of Mr. Kingsley's 'Andromeda,' and as I find nothing relating thereto, and have not the honour of Mr. Kingsley's acquaintance, I trouble you with these lines. Surely the word is a misprint for 'Hera,' *Hpa*. The descriptive lines in the poem cannot have the slightest connexion with Hebe, but are clearly relative to Juno. Of course, I cannot think that Mr. Kingsley has made this blunder: still it is a blunder, and a very unsightly one, and makes the whole passage out of keeping; and as I think the poem is far too good to be spoiled by a blot, I ask you to print this, to draw the attention of the author to the error.—I have, &c., T. N. BRASLEY."

The Paleontographical Society held their eleventh annual general meeting, at the apartments of the Geological Society, Somerset House, on Friday the 26th of March. The Council reported that the Society continued to prosper. The volume for 1856 was exhibited to the members, and will be very shortly distributed. It contains the following works:—Part second of 'British Fossil Oolitic Echinodermata,' by Dr. Wright, 12 plates,—'The Fossil Malacostracous Crustacea of the London Clay of Great Britain,' by Prof. Bell, 11 plates,—'The British Permian Brachiopoda,' by Mr. Davidson, 4 plates,—'The British Carboniferous Brachiopoda,' Part I., by the same Author, 8 plates,—and 'British Fossil Reptilia of the Wealden,' by Prof. Owen, 11 plates. The volume for 1857,—containing a continuation of 'The Fossil Reptilia of the Wealden,' by Prof. Owen, 10 plates,—the 'Fossil Bryozoa and Polyzoa of the Crag,' by Prof. Buck, 18 plates, 'Fossil Carboniferous Brachiopoda,' Part II., by Mr. Davidson, 8 plates,—and 'British Fossil Echinodermata of the Oolite,' by Dr. Wright, 14 plates,—will be issued, it was stated, about June or July next. The reputation the Society has acquired for the excellence of the illustrations and the large amount of letter-press that it annually distributes among its members will be fully sustained by the volume for 1858. They have already published 2,598 species of British fossils, illustrated by 8,682 figures and 3,857 pages of letter-press. W. J. Hamilton, Esq. was re-elected President; S. V. Wood, Esq. Treasurer; and J. S. Bowerbank, Esq. Honorary Secretary.

At the annual meeting of the Yorkshire Philosophical Society, recently held, the Earl of Carlisle was elected President, in the room of the late Earl Fitzwilliam, who had filled that office since 1833. During the past year it was stated the Observatory has been re-organized, a marine aquarium constructed in the gardens of the Society, and a fine Roman pavement taken up from the estate of Sir G. Wombwell, near Easingwold, and laid down in the Museum. An enlargement of the present building has been rendered necessary by the increase of the Society's collections, especially by the acquisition of a very remarkable specimen of the *Ichthyosaurus Pterygodon* from the lias of Whitby, and the greater part of the sum of 1,000*l.*, the estimated expense of the extension, has already, we rejoice to hear, been raised in the district.

The Brotherton Memorial Fund, raised for the purchase of a bronze statue to be erected in a conspicuous part of Manchester, as also of an ornamental tomb, shows a subscription list of more than 2,500*l.* Mr. Noble, whose style finds favour in the eyes of Manchester folks, is at work on the memorial, and it is so nearly finished that the Committee promise an inauguration on May-day.

A Report of the Observations made at Versailles

during the recent eclipse of the sun, and communicated to the Academy of Sciences, states that the most remarkable fact was the very sudden increase of temperature immediately after the greatest amount of obscuration.

The quinquennial prize of 20,000 francs, founded in 1853, for encouraging the growth of cotton in Algeria, has just been awarded by the French Government to M. Colonna de Cinara for his superior cotton crops in the province of Oran.

M. Proudhon, the political economist, has completed, and will soon lay before the public, a new work, in three volumes. It will be entitled, 'Le bon Dieu au dix-neuvième Siècle.'

The Westphalia Sculptor, Prof. Achtermann, at Rome, has finished his colossal marble group of the Sepulture of Christ, destined for the Cathedral of Münster. A plaster cast of the group having been taken, it will soon be shipped at Civita Vecchia, to be erected, in the course of next summer, under Prof. Achtermann's personal superintendence, at its place of destination.

The library of John Mathew Gutch, who for many years edited *Felix Farley's Bristol Journal*, and more recently distinguished himself as the editor of the 'Robin Hood Garland and Ballads,'—has been disposed of by the hammer of Messrs. Sotheby & Wilkinson. The library had been the hobby of upwards of fifty years, and was particularly rich in old ballads and the literature illustrating them. One collection of these, containing upwards of 600 of the old Pennyworths, including several illustrating Shakespeare and Robin Hood, mounted in 3 volumes folio, sold for 30l. 10s. Another collection, formed about 1763, by Mrs. Judith White Locke, of Kintbury, Berks, sold for 6l. 6s. A collection of Ballads, printed in 1723-25, in 3 volumes, brought 3l. 12s. There were many volumes of local Garlands, which averaged about 1l. 1s. each,—one series, consisting of 80, and containing several facetious pieces, in 4 volumes, selling for 7l. 10s. A Garland of Roses from the Poems of the Rev. John Eagles, made by Mr. Gutch, and of which he printed 50 copies for private distribution at Worcester in 1857, brought 4l. 6s. Mr. Gutch was the schoolfellow of Coleridge and Charles Lamb, of whose writings he possessed several in their autograph. A most interesting holograph Common Place Book of Coleridge sold for 6l. 15s. Lamb's 'What is an Album' sold for 1l. 9s.,—and a Sonnet in his handwriting 1l. 18s. An original Portrait of Lamb, painted by Cary a short time prior to his decease, sold for 22l. A collection of Ten Italian Letters, cut from a Manuscript of the Fourteenth Century on account of their beauty, brought 59l. 17s. Another collection of Thirty-two Illuminated Capitals, in one of which was St. Peter wearing the Papal Tiara, 16l. A collection of 103 Initials, cut from an Ancient Italian Choral Book, 42l. A Gerard's Herbal with the arms of Charles the First on sides, having the autograph of the loyal Sir John Pakington, his adherent, sold for 12l. 12s.,—and, according to report, was purchased by his descendant, the present First Lord of the Admiralty, to be replaced among the heirlooms of the family, to whom it is highly interesting as the parting gift of the unfortunate monarch to an ancestor who for his loyalty had his estates sequestered and well nigh lost his life, having been indicted and tried for his fidelity to his Sovereign.—An extensive Collection of Bristoliana sold for 11l. An Assemblage of Chattertoniana in 17 vols. for 13l. 15s., and other Chattertoniana in MS. including Mr. Dix's Manuscript of the Inquest, which in a former number we clearly proved to have been a forgery, 4l. 10s. Mr. Gutch at one time meditated a Reprint, or at least, a Selection of the principal Works of George Wither, and for this purpose had devoted himself to procuring all he could lay hands on. These in the present sale brought higher prices than hitherto. Among these, a Version of the Psalms in the autograph of the poet, unpublished, sold for 28l. The published version, which is entirely different, brought 3l. 1s. The first edition of Abuses Stript and Whipt, 3l. 6s. A Satyre dedicated to His 'Majesty,' 2l. 4s. The *Fidelia* of 1619, 7l. The *Workes*, 1620, 3l. 6s. *Juvenilia*, 1622, 7l. The

Schollers Purgatory, in which Wither showed up the dishonesty of the Stationers' Company, 4l. 2s. Collection of Emblems, 5l. 12s. 6d. Dark Lantern and Perpetual Parliament, 4l. 2s. The Modern Statesman, 2l. 16s. Westrow revived, one of the most interesting of Wither's works, as it contains much of his personal history, 6l. 2s. 6d. Suddain Flash discovering Reasons wherefore the style of Protector should not be deserted, 2l. Cordial Confection, 3l. 6s. Salt upon Salt, 1l. 1s. Memorandum to London occasioned by the Pestilence, 3l. 3s. Divine Poems, 1l. 10s. There was also an original Portrait of the Poet surrounded by emblematical devices, and quaintly making his head a frontispiece to his Book of Emblems, which produced 13l. A few Autograph Letters of Cowper to Lady Hesketh concluded the sale, one of which, containing his well-known Poem, 'The Dog and the Water Lily,' realized 12l. Another is the name of his favourite Hare Beau acknowledging 'Received from my master on account current with Lady Hesketh the sum of one kiss,' &c. brought 2l. The total of the sale was, 1,837l. 2s. 6d.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

THE NATIONAL INSTITUTION of FINE ARTS, PORTLAND GALLERY, 316, Regent Street, opposite the Polytechnic.—The above Society's ELEVENTH ANNUAL EXHIBITION of MODERN ARTS is NOW OPEN from 9 till Dusk, Admission 1s.; and every Evening from 7 till 10, Admission 6d.

PHOTOGRAPHIC SOCIETY.—THE EXHIBITION of PHOTOGRAPHS is NOW OPEN at the SOUTH KENSINGTON MUSEUM, daily from 10 till 5, Admission 1s.; and every Monday, Tuesday, and Wednesday Evening, from 7 till 10, Admission 6d. The Exhibition of the French Photographic Society has just been added to the Collection. The Brompton and Putney Omnibuses pass every five minutes.—Season Tickets, 6s. each.

T. J. BARKER'S latest MAGNIFICENT HISTORICAL PICTURE, THE HORSE RACE in the CORSO at ROME during the CARNIVAL.—'PREPARING for the START,' (painted from nature and from the Life Studies made by the Artist at Rome), is on EXHIBITION, from 10 till 5 daily, at the AUCTION MART opposite the Bank of England.—Admission, 6d.—J. & R. JENNINGS, Printers, 63, Cheapside.

IS JUST OPENED, BURFORD'S PANORAMA of LUCKNOW, taken from the RESIDENCY, showing all the interesting features of this magnificent City, and the surrounding beautiful scenery. DELHI and the BERNÉSE ALPS are also on view. Daily from Ten till dusk.—Admission, 1s. to each. Panorama, Leicester Square.

INDIA, CANTON, LUCKNOW.—The new DIORAMA at the GREAT GLOBE, Leicester Square, India, at 12 and 6 o'clock, Canton, at half-past 1 and 7 o'clock. Sepoy Rebellion in India, at 3 and 5 o'clock. Lucknow and Delhi, at 1, half-past 3, and half-past 5.—Admission to the whole building, 1s. Open from 10 A.M. to 10 P.M.

MONT BLANC.—EASTER ARRANGEMENT for Mr. ALBERT SMITH, NAPIER, POMPEII, and VESUVIUS.—Saturday Afternoon, 3rd, at 5 o'clock; Monday Afternoon, 5th, at 3; Monday Evening, 5th, at 8; Tuesday Afternoon, 6th, at 3; Tuesday Evening, 6th, at 8; Wednesday Evening, 7th, at 8; Thursday Afternoon, 8th, at 3; Thursday Evening, 8th, at 8; Saturday Afternoon, 10th, at 3.—Egyptian Hall, Piccadilly.

PROF. WILJALBA PRIKELL. ST. JAMES'S THEATRE. "TWO HOURS OF ILLUSIONS."

First Night of the Second Season, EASTER MONDAY. Performances on WEDNESDAY and SATURDAY AFTERNOONS at Three, EVERY EVENING at Eight.—New Trick, 'The Shower of Toys.'—Private Boxes, Two Guineas, One Guinea and a-half, and One Guinea, Stalls, 5s.; Balcony Seats, 4s.; Boxes, 5s.; Pit, 2s.; Gallery, 1s. Places may be secured at Mr. Mitchell's Royal Library, 25, Old Bond Street.

NEW PROGRAMME of LECTURES delivered daily, in Dr. KAHN'S MUSEUM, 3, Tichborne Street, Haymarket.—Dr. KAHN, at 4, past 1, 'On the Circulation of the Blood,' at 4, 'On the Curiosities and Mysteries of the Hair and Beard,' at 4, 'On Skin Diseases,' and at 9, 'On Reproduction.' Dr. Kahn, at 3, 'On the Philosophy of Marriage.' N.B. The Museum has received numerous additional.—Admission, 1s. Dr. Kahn's Lectures free for 15 stamps. Open (for Gentlemen only) from 12 till 5, and from 7 till 10.

EASTER HOLIDAYS.—THE ROYAL POLYTECHNIC.—PATRON—H.R.H. THE PRINCE CONSORT.—THE GRAND PHEASANT A NATURE, an entire New Series of Dissolving Views, with beautiful Dioramic Effects, painted by Peare, Hime, Clare, Perrin, and Davies, illustrating Earthquakes, Volcanoes, Thunder Storms, Fathells, the Aurora Borealis, the Spectre of the Broken, Mirages, Avalanches, Water Spouts, Geysers, Cataclysmic, Wonderful Caves, &c. with new descriptive Lecture by J. D. Macdonald, Esq. daily at a Quarter-past Four and a Quarter-past Nine.—The highly effective Dissolving Scenery, illustrating THE REBELLION IN INDIA, daily at Two.—CURIOUS LIVE INSECTS in the Oxy-Hydrogen Microscope, daily at One and Half-past Seven.—First of a New Course of Popular Lectures plentifully illustrated with Experiments, 'ON THE GREAT FORCES OF ATTRACTION,' by J. H. PEPPE, Esq. F.R.S., A. Inst. C.E., &c.—A New Course of Lectures by THOMAS GAFFRINUS, Esq., late Professor of Chemistry, St. Bartholomew's Medical College, and Author of many popular Works on Chemistry, 'ON THE CHEMISTRY OF AIR, EARTH, FIRE, and WATER.'—A new Musical Entertainment, every Evening except Tuesday, at Eight, by G. ARMITAGE COOPER, Esq., assisted by Mrs. G. Cooper, entitled 'THE EXCURSION TRAIN,' being a Romance of the Rail, with New Buffo Songs.—For further particulars, see Programme of the week, which will be sent anywhere for two postage stamps.—Admission, to the whole, 1s. Children under Ten, and Schools, Half-price.

SCIENTIFIC

SOCIETIES.

ROYAL.—March 25.—The Lord Wrottesley, President, in the chair.—The following papers were read:—'On the relative Powers of Metals and their Alloys to conduct Heat,' by Messrs. F. C. Calvert, G. and R. Johnson,—'On the Surface which is the Envelope of Planes through the points of an Ellipsoid at Right-angles to the Radius Vector from the Centre,' by A. Cayley, Esq.,—some remarks 'On the Physiological Action of the *Tanghinia Venenifera*,' by Prof. Kölliker.

GEOGRAPHICAL.—March 22.—Sir Roderick I. Murchison, President, in the chair.—H. G. Bohn, L. P. Casella, S. Case, C. C. Graham, the Rev. T. Marriot, R. McKerrell, J. E. Mathieson, J. H. Nix, and T. G. Staveley, were elected Fellows.—The papers read were:—'Contributions to the Knowledge of New Guinea,' by Dr. Solomon Müller. 2. 'Latest Communications on Australian Explorations,' by Capt. Freeling, R.E., Surveyor-General, and Mr. Stephen Hack.

SOCIETY OF ANTIQUARIES.—March 25.—J. Bruce, Esq., V.P., in the chair.—Mr. Joseph Turnley was elected a Fellow.—A communication was read from W. M. Wylie, Esq., entitled 'The Burning and Burial of the Dead.'

ZOOLOGICAL.—March 23.—Dr. Gray, V.P., in the chair.—Mr. Gould exhibited and described a new species of Toucan, which he had recently received from Prof. Jameson, of Quito.—Mr. Selater exhibited some specimens of *Urubitinga uncinata*, from Mr. Gurney's collection, and pointed out the extraordinary variation in the form of the upper mandible of this bird, in some specimens the lateral margins being festooned and projecting much over the edge of the lower mandible, and in others the commissure being nearly or quite straight.—The Secretary read a paper 'On Siphonaria,' by Mr. Sylvanus Hanley, in which were described three new species under the following names:—*S. Blainvilliei*, *S. Nuttallii*, and *S. Belcheri*.—Dr. Gray read a paper 'On a new Genus of Boide from Old Calabar, with a List of West African Reptiles.'

CHEMICAL.—March 18.—Dr. Lyon Playfair, C.B., President, in the chair.—Messrs. H. W. Hutton, A. Goaler, E. Dalziel, T. H. Hills, D. Oldfield, and J. P. Bidlake, were elected Fellows.—Messrs. Perkin and Duppa read a paper 'On the Action of Bromine on Acetic Acid.' The authors prepared bromacetic and bi-bromacetic acids by effecting the re-action of bromine on crystallizable acetic acid in sealed tubes heated to 150° C. Several salts and ethers of both acids were prepared. Bromacetic acid was found to re-act in a most interesting manner with ammonia, yielding as a result glycoline or sugar of gelatine. This re-action consisted in a substitution of amidogen for bromine.—Mr. Henry Hancock read a paper 'On the Urari Poison obtained from Arrows.' Some poisoned arrows, brought over from Guiana by Sir R. Schomburgk, were scraped, and the scrapings digested in chloroform. By evaporating off the chloroform a crystalline, highly poisonous, deposit was obtained.

METEOROLOGICAL.—March 24.—R. Stephenson, Esq., M.P., in the chair.—R. W. Mylne, Esq., was elected a Member.—The following papers were read:—'On the Meteorological and Physical Observations taken on the 15th of March, the day of the Solar Eclipse,' by J. Glaisher, Esq.—Mr. Glaisher writes as follows:—In anticipation of the eclipse, the Council forwarded a list of suggestions to the members of the Society, concerning the observations it would be desirable to record in connexion with its influence upon Meteorology, and its effects upon the animal and vegetable world, together with such collateral subjects for observation as might present themselves at the time to the notice of the observer. Since the eclipse returns had been received from thirty or forty stations situate between Bramar and Guernsey, which had been divided into three groups:

the first consisting of those stations north, the second of those on and near, and the third of those south of the line of annularity. By tables and diagrams, it is shown that the depression of temperature during the eclipse was about $2\frac{1}{2}^{\circ}$ at stations north of the line, and nearly 6° at stations on and south of the line of central eclipse. That at places where the usual diurnal increase had taken place in the morning, the depression of temperature during the eclipse was greater, and that at places where such increase had not taken place it was less than the above numbers. Also at places where the sky was uniformly overcast, the decrease in the readings of a blackened bulb thermometer was less than 12° , whilst at places where the sky was partially clear, the depression was from 17° to 19° , and that what temperature soever the blackened-bulb thermometer indicated in the morning, fell during the eclipse to that of the air at all places. The humidity of the air was such that at places north of the line the wet-bulb thermometer read 2.6° less; on and near the line the depression was 3.2° , and south of it was 3.7° below the adjacent dry-bulb thermometer. At some places the humidity of the air increased at the time of the greatest eclipse, but this was far from being universal. The sky was partially clear at some places on the east and south coasts, in the Channel islands, and north of Scotland, and it was for the most part overcast elsewhere. Near the southern extremity of the central line, the sky was partially clear; and at its northern limit, near Peterborough, the clouds were broken; at most intermediate places the sky was wholly overcast. The complete ring was seen at Charmouth and neighbourhood, near Lyme Regis, and at Peterborough, but, so far as I can learn, at no other places. My own station was on the calculated line of central eclipse, near Oundle, in Northamptonshire; and here I saw the moon's and sun's apparent upper limbs coincident, or very nearly so, and therefore concluded that I was situated on or very near the northern limit of annularity, and distant from the central line by three miles. Of the numerous and remarkable phenomena attendant upon large solar eclipses, only a few were witnessed at any part of the country, or, we might say with greater justice, were indicated. Independently of the particular character of the day, the time of year was against the favourable witnessing of all that class of effects which relate to the fluctuations of light, the form of shadows, the changing colour of the increasing gloom, and other kindred observations. For the same reason the intensity of the gloom was difficult to estimate, and when at its maximum was much less appreciable than it would have been had the sky been clear and the decrease of light been effected by the diminishing of the direct beams from the sun as the obscuration proceeded, in which case it is likely that the gloom would have been at once estimated, arising from the mere force of contrast; thus we all know that in summer time the approach of a storm or dark cloud, sufficient to create a gloom, which should render it difficult to pursue any occupation, however trifling, would be a matter of note, and would command our immediate attention, whilst in the ordinary dull days of winter we suspend, when obliged to do so, various occupations by reason of want of light, with scarcely a passing consideration of the cause. The general feeling of disappointment as to the depth of gloom at the time of the greatest obscuration is in part attributable to this fact and to the clouds which interposed like a screen to diffuse by reflection some portion of the direct rays absorbed by them over the surface of the earth. Of the information forwarded to me by members of the Society regarding general appearances at the time of the eclipse, there is a striking degree of accordance, which is very confirmatory of the truthfulness of the impressions recorded, and we all know how difficult it is to obtain simple and accurate testimony relating to facts which are chiefly dependent upon personal experiences and sensations. My own impressions recorded at the time I have since found to be accordant with those of other observers, making allowance for the more or less departure from the central line, and the different states of the weather at the several places. For the sake

of estimating general effects as accurately as possible and to the widest extent, I took up my own position to command an uninterrupted view of the adjacent country, and an extensive horizon. In the position chosen, which combined the required advantages, I may add there was nothing to stimulate the imagination or aid the effects likely to be resultant from the approaching phenomena. At the distance of about a mile before me due north was the spire of Oundle Church, and beyond it and on either side were fields and pasture lands, bounded with hedge-rows and tall elms, with little undulation, as far as the eye could reach. The weather for some time previous to the commencement was raw and very ungenial, even for the time of year, and communicated a dreary aspect to the country; in some places beside the hedge-rows on one side lay a thin line of snow, the remains of a recent fall, and near the place where we were stationed a drift still lingered to the depth of a foot. The wind was gusty, and the sky overcast chiefly with cirro-stratus, and dark scud hurrying past before the sun's place from the north-west, the clouds occasionally giving way and allowing the sun to be dimly seen through momentary breaks. At intervals they became less dense, and for a time gave promise of permitting a clear and uninterrupted set of observations. The sun, however, continued visible only by snatches, until after the greatest phase of the eclipse, when the sky became uniformly overcast, and a small steady rain set in for a considerable time. It was long before I could perceive any departure from the usual amount of light. At 12h. 32m. it might have been an ordinary dull day, birds were then no way affected and were singing cheerily. I estimated about two-thirds of the sun to be obscured. At 12h. 39m. there was a very perceptible gloom to the north, and the sun's crescent shone out with a bright silvery light between breaks clearer than it had been before. At 12h. 43m. the gloom was general, excepting around the sun, which appeared the centre of a circle of light, and illuminated with fine effect some bold irregular masses of cumulus in its vicinity. At 12h. 45m. the gloom increased, slight rain fell, and the wind rose higher. Birds were now heard chirping and calling. At 12h. 53m. a severe storm might have been supposed impending, and numerous birds were flying homewards; the deepening of the gloom was gradual but very slow, and between 1h. 0m. and 1h. 1m. was at its greatest intensity; but even at this time the obscurity was not sufficient to require that any employment should be suspended. I myself, situated in an open garden at the time, found no difficulty in reading ordinary type at any ordinary distance. Messrs. Adams and Symons, situated 5 feet from a shed in a brickfield adjoining, spoke of the gloom as very intense for a period of 10 seconds, and sufficient to render it difficult to take the readings of the thermometer. At the time of greatest obscurity a body of rooks rose from the ground and flew homewards, also a flock of starlings rose together, and various small birds flew wildly about. A hare was seen to run swiftly across a neighbouring field, as though it were daybreak. Straw rustled, and the silence was peculiar and intense, broken only by the hollow sound of the wind as it whirled in gusts between the trees; the darkness and intervening lull was that of an approaching thunder-storm. The sky was overcast in the neighbourhood of the sun principally with cirro-stratus. Directly after the greatest intensity, the gloom was sensibly and instantaneously diminished, and in a very short time the day was restored to its ordinary appearance. Probably in consequence of the sky being overcast, I could perceive no flickering or unsteadiness of light, and none of the effects of colour described as attendant upon previous eclipses. The clouded sky, excepting that part near the sun, was one leaden grey or slate colour, and quite in accordance with the raw ungenial character of the day, nor could I perceive that the clouds appeared lower, or in fact that there was any very noticeable departure from the gloom we usually experience during dull winter weather. After 12h. 50m. the lark ceased to rise and did not sing; at 1h. 10m. it rose again and was heard. The information I

have been able to collect indicates that birds and animals, but particularly the former, were affected in some degree at most places, and that it is probable to suppose the gloom was referred by them to the approach of evening, and this not so much from the simple fact of the gloom as from the manner of its approach, without the accompanying signs of atmospheric disturbance which usher in a storm, and to which all birds and many animals are keenly sensitive. Throughout the time of the eclipse it occurred to me, apart from the causes before mentioned, that the degree of direct illumination was far more than commensurate with the amount of sun's disc illuminated. Even up to the time of the greatest phase, when clear, the unobscured part of the disc emitted direct and divergent beams of considerable brilliancy, which marked out a luminous tract in the surrounding gloom, and were clearly and well defined in extent and figure. As the eclipse proceeded the illuminated crescent of the sun assumed a pure silvery brightness like that of Venus after inferior conjunction with the sun. The absence of all yellow in its brightness was remarkable, and at the time when the annulus was nearly formed it appeared like a line of silver wire. The clearing up of the gloom directly after its greatest intensity, and almost immediate return to the general effect of an ordinary dull day, was very marked, and could not fail to be observed by every one. After the reversal of the cusps, it became impossible to determine whether the light received was communicated by a fraction of the sun's disc behind a thin layer of cloud or by the sun's perfect disc behind a heavy amount of cloud. From this time all special effects were lost in the neighbourhood of our place of observation, alike to the astronomer and the general observer. When only a small fraction of the disc was visible, the departure from the amount of light we are accustomed to receive on an average dull day in winter was so inconsiderable that we might infer very approximately the real amount of sunlight our average daylight under a cloudy sky is equivalent to. From all that I have been able to collect, I think it reasonable to infer that the great paucity of effects and special phenomena in relation to the occurrence, not excepting places where the sun was visible, is due to atmospheric conditions, alike attributable to climate, time of year, and unfavourable state of the weather, and does not tend to lessen our confidence in previous descriptions of the grandeur and beauty of the attendant phenomena upon large eclipses. Optical phenomena, we all know, must be dependent upon the medium through which we view them for the nature and power of the effects produced. As a test of the gradual decrease in intensity of the sunlight, strips of photographic paper were exposed for equal intervals of time every five minutes. The result was a scale of tints which exhibited very clearly the progress towards the time of greatest obscuration and the period of its actual occurrence,—the paper a little time previous to the greatest intensity ceasing to colour in any appreciable degree. The range of tints is low, owing to the cloudy state of the sky, but this disadvantage does not interfere with the proportionate depths of tint. Early in the morning powder was fired by a 3-inch lens in four seconds, and once subsequently in seven minutes. As the weather became more unfavourable and the eclipse proceeded, it ceased to fire at any time within a minute. The effect of the unwonted darkness upon birds would seem to have been general: mention is made all over the country of the return of rooks to their rookery; starlings were seen in many places taking flight, whole flocks of them together; near Oxford, Dr. Collingwood remarked that a thrush commenced its evening song. At Grantham, pigeons returned to their cote during the time of the greatest obscuration. At Ventnor, Dr. Martin notes the fact that a fish confined in an aquarium, and ordinarily visible at evening only, was in full activity about the time of the greatest gloom. In Greenwich Park the birds were hushed, and flew low from bush to bush, and at most places during the darkness the song of many birds was stilled. At Campden Hill it was observed that the crocus closed about the same time, and at Teignmouth that its colour

changed to that of the pink hepatica, a fact, writes Charles Lake, Esq., "which I did not notice myself, probably because I did not look for it, but which I have since heard confirmed by others." The darkness was not sufficient at any place to prevent moderate-sized print being read at any convenient distance from the eye out of doors, but difficulty was sometimes experienced in reading the instruments. At Grantham the darkness is described to have been about equal to the usual amount of light an hour before sunrise; near Oxford, as about equal to that just after sunset on a cloudy day. The general impression communicated was that of an approaching thunder-storm. The sudden clearing up of the gloom directly after the greatest phase, was likened by more than one observer to the gradual but somewhat rapid withdrawal of a curtain from the window of a darkened room. The darkness is described to have been generally attended by a sensation of chilliness and moisture in the air.

A paper was read by Dr. Tripe, 'On the Climate and Mortality of London, in the Year 1857.'—A paper was also read 'On the Meteoric Iron of Atacama,' by W. Bollaert, Esq.

INSTITUTION OF CIVIL ENGINEERS.—March 2, 9, 16 and 23.—J. Locke, Esq., M.P., President, in the chair.—Four evenings were entirely devoted to the discussion of the papers 'On Submerging Telegraphic Cables,' by Mr. J. A. Longridge, and Mr. C. H. Brooks, and 'On Paying out and Repairing Telegraph Cables,' by Mr. F. C. Webb.—After the meeting on the 23rd of March a model was exhibited in the library of Mr. Smith's 'Fly-Vane Governor.'

March 30.—C. H. Gregory, Esq., Member of the Council, in the chair.—The paper read was the following:—'Observations on the Electrical Qualifications requisite in long Submarine Telegraph Cables,' by Mr. A. Varley.

ROYAL INSTITUTION.—March 26.—Sir B. C. Brodie, Bart., F.R.S., V.P., in the chair.—The Rev. J. Barlow 'On Mineral Candles, and other Products manufactured at Belmont.'

SOCIETY OF ARTS.—March 24.—Joseph Glynn, Esq., V.P., in the chair.—The paper read was by Mr. Thomas Allan, 'On Electro-Magnetism as a Motive Power.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 8.
Tues. Photographic, 8.
Wed. Society of Arts, 8.
Royal Society of Literature, 8.
Thurs. Philological, 8.
Fri. Archaeological Institute, 4.
— Astronomical, 8.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

THE thirty-fifth Annual Exhibition of the Suffolk Street Gallery is now open, and comprises a collection of nearly a thousand works of (shall we use the expression?) Art, including an epical picture by the Brothers Foggo, a picture so remarkable that we must really—the English language being quite inadequate—refrain from criticizing it.

Amidst a chaos of sketches, experiments, and failures, Mr. J. B. Pyne we are glad to see shines out with all his old lustre, no longer thin, vague, rapid, or lost in a pale swoon of white fog. Now he gives us, in firm health, clear, thoughtful drawing, and delicious lucid colour, flowering in culminating points; the whole careful, and though mannered, not monotonous. The best picture of all the 900 is Mr. Pyne's *Porto-del-Cala, Palermo* (No. 801), a harbour scene of red towers, brown sails, and massy forts, all in a golden swim of mellow tone. A delicious Southern air laps the whole picture in a yellow ripeness of atmosphere, which you have to pass through before you can discern the yellow arches, the red, lazy, blowing sails, and the blue Sicilian sky, spreading out to the left above the gold and the red. Let the novice who asks what tone is, look at this picture. *Lias Rocks on the Dorset Coast* (468) are as remarkable for perfect transparency as the Palermo view is for tone. The brownness of the shallow

water that the red and blue fisherman is striding through towards the boat, is as true as it is admirable. The *Boromean Islands* (84) is a complete bouquet of coloured reflections idealized, yet painted with truth, and with a sobriety of imagination that is rarely combined with power and facility. The little Perigord island, like a little terraced pyramid, sheds Southern hues in the fluid sapphire of Maggiore water. *Lyme Cob, Coast of Dorset* (662), in a quieter key of colour, is equally good. It is a pity Mr. Pyne does not paint his foregrounds more boldly, powerfully, and carefully; as every touch he gave would lend value to his distance. The last of Mr. Pyne's pictures is *The Vale of Somerset, from Cheddar Cliffs* (733), a water-colour drawing (Anglo-medium colours), very broad, simple, and grand. The distance is a fine weltering blue, with depth and mystery. In some of his Italian scenes, we had forgot to mention the cleverness and appropriateness of the figures,—the child running to meet the mother going to the vineyard, the priest coming ashore in the boat with the vermillion prow, the little figures below on the beach, with the red fire under the pitch, the boys in boats, the lobster-catching, and other characteristic points, carefully studied and remembered from Nature.

For simpler open-air, pleasant, every-day, water-colour nature, not caught at very passionate, poetical, or enthusiastic moments, we must mention Mr. Linton's *Festivity* (886), *Llangollen* (894), and *Fall of Terni* (893). Mr. Wilson's *Mount St. Michel, Normandy* (98), is a good specimen of the painter's sober, lemon-coloured seas, which are pleasant, to a degree true, but never very awe-striking. It is a free-washing, foam-breaking, champagne-coloured, volatile sea; but it has no Alpine sublimity about it, such as Turner, even in his brown Vandervelde days, knew how to roll in. We are afraid Mr. Wilson gets hurried and cleverly careless, having in some degree catalogued the sea as far as he can go. The mount is slovenly painted, and rather combed in than studied or thought out anxiously and reverently. Even a mountain is something worth heeding,—it did not take that shape without some reason and some shaping of the elements.—Mr. Pettitt is a type of a large class of trading painters, who paint from internal pattern, having no respect for Nature, and no expectation or wish to find novelties in such old, yet unpainted, things as rocks and trees. His leaves are all pattern leaves,—his skies are done as you would gain a door, whistling and looking away,—his water is affected by a peculiar chemical scum upon it,—his rocks are streaked in,—his colour has no gradations, and is coarse and hard. Everything seems done by receipt,—we get no secrets of Nature from Mr. Pettitt. There is no mind in his landscapes. *The Studio, Pass Novyn, on the Conway* (139), will stand for all he does. How coarse and positive the colour, the orange-tint, the dotted red on the boughs to the left, the spring water, the debased moss! Nature has more in it than this, if this is all Mr. Pettitt sees.—How much can be seen is shown by Mr. H. C. White's refined *Llyn Idwal* (740), as full of semi-tones as a bird's song. The eye cannot exhaust the infinite multitude of the mountain cleavages; indeed, without this infiniteness, mountain painting is soon exhausted, and can never be sublime. The foreground is too feminine and wants robustness, though the skirting light, where the cows splash in, is well expressed; the brown bank to the right is mere breadth and emptiness. Why finish a distance fit for an angel's eye, and snub the foreground as if it was not worth painting? There are not many eyes can see as much in Nature, without pretending to see, as Mr. White; but he must not be small and timid.

Mr. Roberts, in his *Music Lesson* (107), has thrown a good deal of pleasant, varied expression into the faces of three children petting a bullfinch. The patronizing bigger boy, whistling, is over-refined, but still good; in the two others we see a certain deprecating surprise and pleasure. His *Revard* (83) has rather a French twang about it, though it looks harmless and innocent with the young mother and impatient suckling.—Better still, because less set and pretty, and more carefully and thoroughly painted, is Mr. Hemsley's *Temptation* (121), an

errand-boy and accomplice trying to get their inquiring fingers into a corded hamper that closes on them like a trap. The faces are a little livid, set and affected; but the picture is a pleasant one, with a pleasant distance.—Mr. Hurlstone, though stronger and firmer than usual, is still dull and mannered, with the same clotted, streaky mode of painting, and the same wild Italian boys sprawling on rocks, apparently born for no other object than to wear coloured rags and show the whites of their eyes. Are there no boys with whites to their eyes nearer home to paint from? A boy with a red-gilled mullet, an old Campagna shepherd teaching his boy the pipe, are the simple subjects Mr. Hurlstone affects, always accomplishing a certain pleasant expression; but with the most ungracious materials; of all textures in the world we know nothing so glaring, clotted, muddy, and opaque as Mr. Hurlstone's, the epical painter of Leather Lane Sons of Italy.—Mr. Cobbett's *Gossip on the Coast* (238) is a good specimen of a certain refined rustic school, where every face is made beautiful according to pattern-book, and a certain mental or pale colour passes for the ordinary wear, tear, and smirch of that very vulgar thing—the world. This scene is a market woman on a pony, halting to have a chat with a friend and her children. The background is mere blue paint; but the faces have a certain arch suavity, rather mannered, but still not devoid of expression. The false smirk they have arises probably from their being painted from ladies and not from country people, who have generally coarser skin and roplier hair. *The Farmer's Daughter* (552) has a face of extreme beauty,—yet we would rather see less beauty and more Nature, else we shall get back to Doron and Phillis soon, or to the Bouvier pink-nymph school, which is worse—much worse.—Mr. Earl's *Siesta* (12) is more vivaciously wiry than his dogs usually are,—he improves in sureness and knowledge.—Mr. Rolfe's *Pike* (11) wants a little more refinement and gentleness of treatment,—the artist runs too much after the coarse and obvious, and does not care enough about discovery.—Mr. C. Rosseter's *Haunted Chamber* (22) is a happy expression of green moonlight on armour, and conveys the impression of expectancy and alarm very well.—Mr. Zeitter's gipsies and *Hungarian Pilgrims* (99) are ragged and jagged as ever. We never saw more audacious, sketchy carelessness attempt to pass muster as real Art. Few men know better the short-hand of Art; but Mr. Zeitter cannot translate his notes. This is Rembrandt in rags.

Mr. J. Campbell still promises, and that is all yet; his *Visit to the Old Sailor* (800)—idea from *Punch*, though all visibly in a damp mildew as far as colour goes—is good in expression, but wants a little careless strength, a little rough upsetting in the last day's painting. The old sailor's face is clever. *The Wife's Remonstrance* (454) contains much thought, but is ugly and awkward in composition. *Milly* (742), by Mr. Roberts, is a beautifully painted child's head. Mr. E. Boddington, jun. has a great and telling knowledge of the outer rind of nature; his *Gleam of Sunshine* (266) is a pleasant bit of yellow bank, weighed down by grey bosoming clouds. Mr. H. J. Boddington contributes some powerful, but rather coarse and crude-coloured landscapes, of which one of the best is *A Showery Day on the Thames* (596). The colours are fresh, crisp and strong; but about this artist's works there is a want of refinement and of gradation and transparency that gives them a dull look of mechanical stereotype haste. *Sunset* (35), by Mr. A. Clint, is a cracker bursting in a fog. There is a great amount of door-painting talent thrown away here.

In Sculpture we have Mr. Papworth's *Boy with Bird's Nest* (919) and Capt. Windham's energetic *Grenadier at Inkeram* (917), which we hope will reach a statuette popularity.

SOCIETY OF FEMALE ARTISTS.

The second Exhibition is better than the first—much better. We have every reason to believe that this Society will go on and prosper. Violets in a fox-covert are out of place, and are, indeed, better transplanted safely to a sheltered garden, away from rough clown's feet and the fox's scratching.

The meaning of this metaphor is, that we are glad to see the female artists getting together, quiet, away from the Academy jostle and elbowing, haste and envy, pique and clique, by themselves, where their works can be seen and appreciated, and have fair play without being over-riden or out-blazed. The removal to the Egyptian Hall is also an improvement. Let us suggest that next year the Catalogue be not an awkward flapping folio,—and that the time of opening be changed, so as not to clash with the Suffolk Street Gallery or either of the Water Colours.

Mrs. E. Murray, of Teneriffe and Rome, need fear no comparison with any figure artist either in drawing or colour. *The Best in the Market* (289) is the best picture in the room, and is worthy of Phillips as far as character and colour go. We do not know which is most admirable, the Teneriffe beauty offering the fruit for sale behind the temporary counter covered with a tapestry of newspapers,—the manly fellow with his half-longing, half-teasing look,—or the boy who, intent on cutting the fruit, is quite absorbed in his occupation. There is force, abandon, and an utter freedom of affection or posing about the figures. The colour is crisp and pure. *A Spanish Girl at Prayer* (237) is beautiful in colour, with its lucid black and its green altar-cloth. It is complete in itself, and seems rather cast at once on the paper than deliberately painted, so harmonious yet so fresh are the tints. The eyes, however, want the lazy lash of the Spanish beauty. *Old House at Yeod* (238) is fresh and bright, and curious as a reality. In *A Shepherd Boy* (203) Mrs. Murray leads us to Rome; the red and blue dress, and the emerald of the peacock's feather are pleasant combinations. Passing by her *Peak of Teneriffe*, we come to her *Dawn of Day* (341), the head of a beautiful Italian peasant boy practising on a shepherd's flageolet. The large, frank eyes and the brown crimson of the cheek are given with a firmness and power that is almost audacity. Mrs. Murray, we hear, is descended from a race of artists.—Mrs. Ward, the wife of the historical painter, has a picture called *The Bath* (47), freely painted, with clean and rather unfinished colour. The nurse is preparing the bath for the half-stripped child, while his brother, huddled up, half-frightened, in the bed, awaits his turn with trembling. *From a Window* (144) is a poetical autumn sun-set seen from a window, painted with loving care by Miss A. M. Howitt. The subject is too scanty and does not repay the time spent upon it. The red-veined leaves at the window and the cirrus sky are rich in colour, but the missal and figure give the scene somewhat a sham look.—Mrs. Bodichon, though glassy and grey in colour, gives us some Algerian scenes—particularly *Aloes in Blossom* (262)—the effect not of heat, but cold.—Groping our way through acres of flowers, babies, Byronic heads, and other characteristics of the Exhibition, we come to *The Little Boat Builder* (68), by Mrs. Carpenter,—a firmly-painted portrait of a child, contriving a toy boat. The impasto is bold, the drawing most commendable, and not too pretty.—Of Mrs. Dundas Murray's fresh and facile water-colour drawing, *Bambro's Castle, Northumberland* (204), is a good specimen,—the reflections carefully studied and the colour showing thought and appreciation.—Mrs. M. Robinson, a pupil of Macclise's, has attained his very manner, not his imagination; but character of outline and colour, modified, and though livid, still somewhat brightened up and improved. *Ohello and Desdemona* (129) is patiently and cleverly painted. Her best picture is the well-formed *Ballad Singer of Connemara* (81), with the large black eyes and "purty mouth of her own."—Miss Macclise's *First Meeting of Florizel and Perdita* (26) is an ambitious highly-finished picture of the Corbould School. Perdita is hardly pretty enough, and Florizel's features are a little too much cut in and pared away,—but, taken altogether, the picture is a most admirable one; full of well-painted detail. In landscape Miss S. Linnell stands undoubtedly first. *The Gypsies' Haunt* (34) contains the boldest painting of foliage, so bold as to be almost coarse, with its spots of orange,—the sky is feeble and scratchy. Miss Stoddart's landscapes, too, are admirably painted,—

quite as well, indeed, as half the current Academy ones. *Nidpath Castle, on the Tweed* (73), is a case in point. The trees a little too much patterned by rule, the green occasionally too grey and opaque,—for the summer green of trees when lit is transparent and full of emerald depths, ever pulsing and fluctuating. Miss Stoddart must not think that Nature is easily seen through and exhausted—no one has yet painted the perfection of even a leaf.

Of the minor paintings we may select *Rhododendrons*, by Mrs. Rymer (38),—clever, but wanting finish;—*Cart-horses* (69), by Mrs. A. Shirley, wanting texture;—*Fruit* (53), by Mrs. Thomas,—not worked out;—*The Daguerreotype* (117), by Miss A. Blunden;—*Gleanings from the Queen's Graperies* (239), by M. L. Meakin,—the grace and poetry a little attenuated and inclining to feebleness;—*Autumn Gatherings* (214), by C. James, well painted;—*Old Houses in Edinburgh* (202, 208), by Miss Sewell,—excellent and full of colour, almost too much so;—*Figure from Nature* (211), by Miss Morier;—*Venice* (227), by Mrs. Davidson,—a refined but unimaginative rendering of a place that every one sees with different eyes. The water is of as many colours as the water in which a water-colour artist washes his brushes, so multiplied and commingling are the blending reflections of yellow walls, blue sky, pink awnings, and striped Veronese dresses. *Sunset in Ventnor* (205), by Miss Malleston. We must particularly praise *At Hon-fleur* (266), by Miss Wilkinson,—most thoughtfully varied in colour, for which we English, it must be allowed, have a peculiar adaptation,—perhaps it has arisen from our long study of shop-pattern, eh, M. Boutefeu! *Old Houses in Rouen* (302), by Miss I. Jones, and Mrs. Bartholomew's glowing *Grapes and Apples* (330),—Lady Belcher's *Wicklow Sun-set* (252). *La Rose de Louis Quatorze* (331) is careful, but is out of all drawing. For pungent caricature, sarcastic and yet playful, we have seldom seen anything better than *Scenes from the Life of a Female Artist* (379), by F. A. Claxton,—the child drawing from the looking-glass, the studio with the strong-minded woman, and the rejected picture, are such sketches as Jane Eyre would have made had she painted instead of written.—The cases of cameos and wax models, by Miss Pistrucci, will repay a careful study. They show a peculiar adaptation in the female mind for seal-engraving.—The Sculpture is not very novel, but the contributions are of average merit. Mrs. Thornycroft is, of course, admirable in *Sappho* (1), a *Bust* (4), and a *Skipping Girl* (20).—Miss Durant's *King Maker* (21) is ambitious and clever. Of curiosities there is a *Miniature* (402), by Miss Bremer, a portrait of Miss Bremer,—innumerable copies of old masters, some looking older than the masters, some much younger, and a good design for a *Stained-Glass Window* (384).

Summing up the characteristics of female art, we find it tender and refined, but essentially unimaginative, restricted, patient, dealing chiefly with Blenheim spaniels, Castles of Chillon, roses, first-borns, Zillahs, camellias, ball-dresses, copies and miniatures. In transcript painting, as to truth, detail, patience and love, it is capable of every triumph, but it can never reach the robust or the exalted. We may have a female Fra Angelico, but never a female Buonarroti. Even this is better than worsted work, and we hope to see still greater improvement.

FINE-ART GOSSIP.—We hear that there is a chance of Mr. Herbert's great Cartoon, intended for the New Palace, being exhibited in Trafalgar Square next month. Report speaks in the highest terms of this work; and we trust the Academy will secure for themselves the credit of its introduction to the public. The success of the great display, last year, of Mr. Macclise's drawings ought to satisfy the Council that they are right in departing from their very formal law whenever an exceptional work comes before them.

The French Exhibition will this year open on the 17th of April, instead of the 1st of May. This is certainly a change for the better.

The collection of Art-treasures in Manchester has given new life to a scheme long ago projected and postponed—the foundation in that city of an

Academy of Art. The new movement in Liverpool may help to quicken it into life. Mr. J. A. Hammersley has been acting as Provisional Chairman, and Mr. J. L. Brodie as Honorary Secretary, to a Committee of ten, who, after communicating with the leading Academies in Europe, have drawn up a draft constitution. The Committee state their objects in the following words—which we prefer to give instead of our own abstract:—"Objects: The union of members, in furtherance of all Art-objects in the locality; the promotion of an Annual Exhibition, to demonstrate the condition and prospects of the British school of Fine Arts; the education of members, and of the public generally, in the history and principles of Art; the formation of an Art-Museum. There shall be academicians, associates, and students. Academicians to be such artists as are considered entitled, by pre-eminence of talent, to the highest position in the profession. Associates to be such artists as give indications of future eminence; and from them alone academicians to be elected. Students to comprise those who, having emerged from pupillage, no longer require elementary training. There shall also be honorary members. The Academy to be governed by a president, treasurer, secretary, literary secretary, and five other members; the condition of membership being the rank of academician. The number of academicians and associates to be unlimited, and may be of either sex. On election to either degree, the artist elected to present a representative specimen of his works; students to present a drawing from the antique, and to be probationary for six months, and during that time each must execute in the Academy a drawing for the approval of the Council. The honorary officers to comprise various professors; each to give during a year two lectures, to which the public may be admitted under certain regulations. The Academy to be incorporated, and to obtain powers to confer honours and degrees. Academicians and associates to pay two guineas a year; students, three guineas per term. Classes for study from the antique and from life to be formed, and to be superintended by associates. Any constitution approved of to be communicated to the Council of the Royal Institution, with the offer to make the Academy an integral part of that Institution, academicians becoming governors by right. Rooms to be supplied by the Institution. The collecting of pictures for the Exhibitions, and their arrangement, to be aided by selected members of the Council of the Academy; and the members generally to endeavour to promote those Exhibitions." In this paper—mixed up with details in which the profession only can feel an interest—principles are hinted which claim our most earnest support. "Art-education of the public generally in the history and principles of Art." This is true policy. Teach the people good principles—improve their taste—gratify their love of beauty—elevate and refine their minds—and the best interests of the profession are served. Those who love pictures will want pictures.

Mr. Hogan, the Irish sculptor,—known in London chiefly by his busts of Daniel O'Connell and Lord Cloncurry—has gone from among us, leaving the arts of his country poorer for his loss—and a large family, we hear, with insufficient means. An Irish Correspondent, who knew him well, appeals to his countrymen in his behalf. "If those Irishmen," he says, "who, on a late occasion, lingered in mute admiration before 'Eve startled at the First Sight of Death' will now come forward, a humbling reproach will be kindly averted, while *non omnis moriar* may be justly claimed for the sculptor of that beautiful work; and the idea conceived with Irish poetry, and 'made pay' with English power, will take care of Hogan's fame. Irishmen must prove their right to pride in him, by turning to account now the occasion thrown down before them." The work may be left in these generous and willing hands.

The late decease, at Brampton, in Cumberland, of Mr. W. J. Blacklock, has taken away a peculiar and faithful recorder of the landscape scenery of the North of England. It will not surprise us should his oil paintings and drawings—howbeit overlooked by the generality of Exhibition-loungers

(not by the *Athenæum*) at the time of their production—now rise in value, owing to a truthfulness which was as remarkable as their unobtrusiveness of manner. As pictures of mountain, dale or tarn, or some nameless fragment of ruin, such as makes the hill-climber pause among the heather to consider what the old wall might have been "once upon a time," Mr. Blacklock's works have often and again attracted us, quiet as was their habitual tone, where others have passed on to more flagrant sunsets, and more mellow foregrounds, and more theatrically fancied combinations of temple and cedar, and other such furniture sublimities. Mr. Blacklock died at the age of forty-two, after many years of bad health, which had gradually compelled him to abandon his profession.

London street architecture improves. The old buff and grime is heaving and throving with life. Every day some house buds and blows into a finer and more excellent form, undergoing

—a sea change
Into something rich and strange.

These changes are results of the progress of Art-education, and will, in their turn, become fruitful, multiply and educate by example, by contrast, and by emulation. The great block of buildings at the corner of Chancery Lane are massy as a Venetian Palazzo,—Mudie's Library in Oxford Street is chaste and simple, with an excellent use of chromatic ornaments sparingly used. The last arrival is a Renaissance doorway at a marble gallery in Newman Street, rich in exulting goats, garlanded mermaids, lily flowers, scrolls, and last, not least, excellent medallions, not of the Caesars, but of the two proprietors, most tastefully inserted. The knell of green doors and brass knockers is rung.

A large panoramic picture by Mr. Barker,—the subject, 'The Horse Race down the Corso during the Carnival,'—is exhibiting at the Auction Mart in Cheapside, the now recognized trysting-place for City men, who, in feverish intervals, between the rise and fall of stock and other commercial pulsations, devote a few moments to toying with the Fine Arts. To look implies generally to think, and so Art adult education goes on; not that Mr. Barker's gaudy, lean, showy style of rather flimsy Art will very much help forward the good cause, Mr. Barker being a special painter of show-pictures and occasional subjects,—a habit which argues him not a creator, but an adventurer in Art. The subject he has chosen has been often painted; and is, indeed, so classical, established, and known, as scarcely to need retouching, unless a painter like Mr. Barker had wanted to show his power of drawing a peculiar sort of horse in strong action,—a feat of rapid penmanship, very fertile in curvilinear lines. He has not given us that extraordinary pageant, and anything but dumb-show, that passes down the Roman streets like a mad mumming in a city of romance; he shows us not the snow-storm of the *confetti*, nor the starry glimmer and twinkle of the *moccoli*, but only the bustle and preparations for that wild scamper of the riderless horses down the long, narrow, straight street of the Corso, between its walls of grated palaces and churches. The artist has selected for representation the moment of an accident, when the fall of one of the more impatient of the Roman horses has produced a certain splutter of confusion and a false start. The restless beast has broken down the rope with which the Italians were still awaiting the trumpeter's blast, before they could let go, and falling, has dashed down his groom, who lies stunned and senseless on the pavement. This ebullition of temper—this anticipation of their own wishes—has by sympathy set the whole line of the troop curvetting, kicking, and dancing. One horse—with due regard to composition—raises his head high enough to form the apex of the proper divinely instituted pyramid. There is a sort of careless, Vernet vigour, muscular action, and strong, swarthy, red and blue colour about the treatment of the foreground group, which, unfortunately, is not seconded by the slurred, smeared background, or by its lifeless stencilled details. Parts are laboured for effect, and parts are neglected or handled

with mechanical, unfeeling, and unworthy haste;—cleverness in the front is carelessness at the back. There is about the picture all the vulgarity of fine coat and dirty linen. The central thought is not carried out; the excitement of the accident is unreflected by the univacuous crowd:—more "barren spectators,"—more un-Italian a set of actors,—never vexed an *impresario*. They look grim, lank, and hungry; but neither amused, exhilarated, nor alarmed. Mr. Barker's models evidently could not throw themselves into the situation. The general tone of colour, too, is cold, opaque, and black, except in patches where brick-dust stands for Southern warmth. There is rapidity in the touch without strength; quickness without truth or vigour; there are throughout many vices of the rapid-execution school visible. There is no texture imitation, but only conventional surface. The size of a canvas is no excuse for want of truth and finish. The composition shows poverty. The same pose of man and horse is repeated more than once, until at last we get stereotype instead of nature. The quality of the "horse-flesh" is but second-rate, and is rather of the Astley's drop-scene quality. As a whole, this picture is not true enough to enlist the sympathies of the sporting public; nor is it good enough to satisfy the exigencies of more thoughtful Art-patrons.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY, April 9, will be repeated Mendelssohn's *LOBGESANG*, and Mozart's *REQUIEM*. Vocalists: Madame Castellan, Miss Dolby, Miss Banks; Mr. Sims Reeves, and Mr. Thomas, with Orchestra of nearly 700 Performers. Tickets, 2s. 6d., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

PARENTAGE OF TUNES.

THE following bit of antiquarianism cannot fail to interest all lovers of psalmody. We do not, however, conceive the question so clearly settled as our Correspondent does.—

"10, Gloucester Terrace, Finchley Road, Waltham."

"Your readers need not to be informed that the authorship of the Old Hundredth Psalm has long been doubtful, and that several names have been mentioned as identified with the honour. The dispute, however, would appear to be decided by a work which is in the possession of Mr. Hall, conductor of the psalmody at the Poultry Chapel. The book has no title-page, but I believe will be found identical with the Book of Psalms published in 1594, by Thomas Este. The work was the production of ten composers, as a Note prefatory informs us:—'Every Psalm or dittle in this booke hath his tune or note in 4 parts; composed by 10 Sundry Authors, whose names are set to those tunes which they haue made; being men of perfect knowledge in the Science of Musike.' The men of perfect knowledge in the science of music were,—I. Douland, E. Blancks, E. Hooper, I. Farmer, R. Allison, G. Kirby, W. Cobbold, G. Farnaby, M. Cavendishe, and E. Johnson; and it must be admitted that the reputation of some at least of the composers was then sufficiently high to deserve the compliment. The tunes are, of course, printed in the style of the latter end of the sixteenth century, with bars only at the end of each line; the book being, in this respect, curious as one of the earliest with bars of any kind. They are arranged for cantus, tenor, alto, and bassus, the tenor being the melody. Opposite the 100th Psalm—('All people that on earth do dwell')—are the initials I. D., B. of M. These initials occur elsewhere throughout the book, and are merely contracted, for room sake, from the full name, John Dowland, Bachelor of Music. The notes in the tenor of this composition are identical in relative pitch and arrangement with the air or melody as now generally sung, the only difference being that the first and last notes of each of the three first lines are semibreves, the last line having its first note a semibreve, while the ante-penultimate and the penultimate notes are semibreves, and the last a breve. This, as all musical readers will readily allow, is virtually no variation at all, being a mere question

of manner, and not of matter. As the last line of this old standard tune is now variously sung, it may be interesting to quote the original notation:—key of F: c, a, f, g, b flat, a, g, f. Supposing this tune, then, to have been composed by Douland, or Dowland, it is a new honour, but one which was not necessary for the enrolment of his name among the famous. Born in 1562, he was at the age of twenty-six admitted to the degree of Bachelor of Music at Oxford. Travelling in 1584-5, on the Continent, he was received with honour by Prince Maurice, the Duke of Brunswick, &c., and he subsequently became 'lutenist' to the King of Denmark. He died in 1615. Anthony à Wood calls him 'the rarest musician that the age did behold,'—and Shakespeare, in one of his sonnets, thus alludes to him:—

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense.

Among his works may be mentioned 'The first Booke of Songes or Ayres of four Partes, with Tablature for the Lute,'—'Lachryme, or Seven Teares, figured in seaven passionate Pauans,' &c.—'A Pilgrim's Solace, wherein is contained Musical Harmony to be sung and plaid with Lute and Viols.' His name is tolerably familiar to the lovers of our old madrigals.—I am, &c., J. M. P."

—The tune, let us add by way of comment on the above, has been claimed for Claude Goudimel, some of whose settings of Clement Marot's Psalms were printed in Paris, 1555. A further and closer examination, therefore, is necessary ere we can admit what may have been a transcript to pass for invention.

Passing from psalm to song, and from old times to yesterday, here is another puzzle.—

A Correspondent has written to us, in reference to the tune of 'Home, sweet Home,' thus,—

I beg to inform you that the late Sir Henry Bishop assured me the air was his own, composed for his opera of 'Clari, the Maid of Milan,'—and that Madame Pasta so much admired it, that she begged Donizetti to introduce it for her in 'Anna Bolena.'"

We have submitted this to another Correspondent, who finds it curious rather than convincing,—

Because [writes he] I believe that before 'Clari' appeared,—in which the air was introduced to the English stage—there had been published a volume of songs, called 'Bayly's Melodies,' one of the first collections put forward by that fluent song-writer. At all events, the air of 'Home, sweet Home,' was there given as a Sicilian melody, and the words ran somewhat like this.—

To the home of my childhood in sorrow I came,
And fondly expected to find it the same.

The book in question may, perhaps, be recollected better, as also having contained a sprightly concerted piece on a German tune,—

When meteor lights dance o'er the fen.

This must be some thirty-five years ago.

—Here, again, assuming our second Correspondent to be correct, there is no evidence. Bishop may have arranged the symphonies and accompaniments to 'Bayly's Melodies,' and, if so, may have followed the example of another collaborator, Moore. That poet-composer, we know, indulged in mystification more than once. In the second number of his 'National Melodies,' the song

My harp has one unchanging theme

stands to "a Swedish air." Moore's published Memoirs confess that, were things called by their right names, this should have been called a "Sloperton Air," since it was a tune of home manufacture.—We could run on with sacred and secular illustrations like the above by the hundred to prove how very difficult it is with anything like certainty to

swear to the truth of a song.

CONCERTS OF THE WEEK.—The secular concert given at *St. James's Hall* this day week confirmed every first impression in regard to this beautiful room, both as to its excellence as a place to sing and to listen in, and as to the expediency of reconsidering the arrangement of its orchestra. It was proved that this, besides being too largely on a level, is too cramped in space. A supplementary platform was necessary for the pianoforte *Concerto*. The programme was a good one. It might have been gracefully opened with the conductor's *Fest-Overture*, written by Mr.

Benedict for a similar "celebrity." The instrumentalists were Miss A. Goddard, Signor Piatti and Herr Molique. The singers who had not appeared on Thursday week were Madame Borchardt, Madame Sherrington Lemmens and Miss Kemble. We have rarely heard 'Sull' aria' better sung than by the two last-named ladies. Miss Kemble claims a separate word by the advance she has already made in self-possession. This was further evidenced in her repetition of 'The Messiah' at *St. Martin's Hall* on Monday evening. It rests with herself to command a success such as few of her countrywomen have attained. The gentlemen who were new to the Hall on Saturday were Herr Deck—with the inevitable 'Qui sdegno' from 'Die Zauberflöte, a song which we would fain not hear again for ten years to come,—Mr. Weiss, with the effective comic scene from Mendelssohn's *Overture*, and Signor Lucchesi, who was joined by Mr. Santley, in the *buffo* duet from 'Betty,' so cleverly as to show that the new English *basso* has more styles than one.

Among other concerts of this busy week have been performances of 'The Messiah' at *St. Martin's* and *Exeter Halls*. A concert of the *Amateur Society* on Monday, the benefit concert of *Mr. G. Case*, the *Drury Lane Concerts*, announced last week, with Mr. A. Mellon to conduct the orchestra,—and Mr. Hullah's last *Orchestral Concert*. This was exclusively devoted to Beethoven's music, and wound up with the arduous *Choral Symphony*. That difficult work went on the whole extremely well—allowing for the inefficiency of the tenor in the *finale*. It was apparently much relished by a crowded audience. The *schizzo*, very long as it is, narrowly escaped being *encored*. There was sacred music at the *Crystal Palace* yesterday.

MUSICAL AND DRAMATIC GOSSIP.—The meditated formation of yet another musical Society in London was mentioned a week or two ago. Since then a circular has been sent round, indicating "some of its objects." It is therein proposed that the Society shall give during each year:—

"1. Grand Orchestral Concerts of the highest class. 2. Chamber Concerts, Instrumental and Vocal, including Quartets, Glee, Madrigals, &c. 3. Illustrated Lectures on subjects relating to the History and the Art of Music. 4. We also propose to publish a Periodical, which shall contain literary matter—Historical, Biographical, and Critical—in connexion with Music. 5. To hold Conversations of the Members, at which Papers on Musical subjects shall be read. 6. To have Trials of New Compositions, and to give Commissions to Composers."

—Now to work out the above six propositions not one but five Societies are required,—the sixth "object" on the list,—namely "trials of new compositions" and "commissions," being not a matter of separate care, but a necessity with any institution which is not professedly and solely retrospective.—It would be a pity should time and pains be thrown away in collecting a company of members, in drawing out a set of rules, and in commencing proceedings, when to attain any result many portions of a scheme so ambitiously impracticable as the above must *perforce* be abandoned.—We cannot better attest our good wishes to a new undertaking commenced with good intentions than by contributing a word of warning at this early stage of the affair.

This day week the first concert of the season was given by the pupils of the *Royal Academy of Music*. The programme consisted principally of selections from 'Eli,' 'The Creation,' and a Mass by Lord Westmoreland.

The Birmingham papers state that this year the Musical Festival there will be enabled to rely on the chorus of the town alone, so largely has the home body of singers increased in number and efficiency since the last meeting.—We hear, too, satisfactory tidings of the growth and industry of the Choral Society of Bradford.

Green-room gossip names 'Les Huguenots,' with Mlle. Tietjens for *Valentine*, as the opera with which Mr. Lumley intends opening *Her Majesty's Theatre* for his summer season. The *Morning Post* in a semi-official announcement mentions, that beside this lady Signora Lucioni (*a contralto*), Signora Ghioni and Signor Matthioli are to be

added to Mr. Lumley's last year's company; also that Signor Verdi's 'Luisa Miller' is to be produced with Mlle. Piccolomini as heroine.

Scott's 'Quentin Durward,' done into an opera-book by MM. Cormon and Carré,—this set to music by M. Gevaert,—has been just produced at the *Opéra Comique* of Paris with elaborate splendour; and with the advantage of such a consummate actor as M. Coudere in the principal character. But, so far as we can trust the *Gazette Musicale*, the drama is found too serious, and (which we can believe, recollecting former compositions by M. Gevaert) the music is "brought in guilty" of heaviness and want of style. We have never augured a better issue for an opera founded on a subject which, however romantic it be, is also grim in the quality of its principal figure. There is no making a *prima donna* out of a Mary Tudor,—no fitting a *Louis Onze* with music by any one less subtle than M. Meyerbeer.—What shall we not see next set as an opera? 'Clarissa Harlowe,' we perceive, has been taken in hand for the Vienna Italian season by M. Perelli.

It is pleasant to perceive that Brussels, besides turning out a school of fine players on stringed instruments, and lending MM. Grisar, Gevaert, and Linnander to the opera-houses of Paris, is bestirring itself on behalf of its own theatre. The *Indépendance Belge* announces that a new two-act opera, 'Hermold le Normand,' by MM. Agniesz and Michaëls, has been performed at the grand theatre at Brussels, with moderate success.—Less satisfactory is a strange thing lately done at the Brussels Conservatory. How M. de Beriot shocked the nerves of propriety by allowing three of his pupils to perform a violin concerto in unison, is not forgotten; but a late transaction is still more odd, and, on every ground of taste and science, more indefensible. It seems that a certain Signor Morini, of Florence, has been occupying himself by scoring the *sonatas* of Beethoven,—the grand Kreutzer duet, with violin, among the number,—leaving the violin part intact, and distributing the pianoforte moiety among the instruments of the orchestra. Something of the kind has been already attempted in Germany, if we mistake not, with a more sober selection of the composition,—but it seems hard to conceive how one so perpetually haranguing the world on styles, systems, and limits as M. Fétis is, should have countenanced the exhibition of so preposterous a mistake,—in his own college, too, of all places. The old Logerian fashion of having the overture to 'Tancredi' played by twenty pianos at once (and such things were in other days) was no more objectionable than such a distortion of music as the one denounced.

The *Courrier-Franco-Italien* asserts that Signor Rossini has just written a new melody, or *notturno*, for the *violoncello*,—which he has presented to M. Servais, the notable *solo* player.

A curious Transatlantic "notion" was to be seen in *St. James's Hall* a few evenings ago, having the form of a square table with a portly bee-hive, or dome, in its centre. This turned out to be a pianoforte, the peculiarities of which will be best described by an extract from the *prospectus*, handed about by its "Promoters."

"All the hammers play around a perfect cylinder, and all the sounds go forth from a common centre, on unbroken vibrations, securing harmony as complete as the circles from the falling pebble in the still lake. * * This instrument * * can be made with one, two, or four keyboards; if more than one, each is independent of the rest, yet all acting in harmony."

—The use of more than a single keyboard to one piano is hard to guess,—especially since the players, who sit on opposite sides of the intercepting beehive, cannot possibly see each other.—Here, too, we may mention that Mr. Wallace, the composer, is here, as agent of a company "for manufacturing S. B. Driggs's celebrated patent piano,"—another American invention, introduced by a pamphlet full of its praises, and headed by an unsparing testimonial from M. Thalberg.

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